

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2841.

SATURDAY, APRIL 8, 1882.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

LECTURE ARRANGEMENTS AFTER EASTER, 1882.

Lecture Hour, 8 o'clock P.M.

EDWARD B. TYLOR, Esq., D.C.L. F.R.S.—Four Lectures 'On the History of Customs and Beliefs.' ON TUESDAYS, April 18th to May 6th. Half-a-Guinea.

Professor ARTHUR GAMGER, M.D. F.R.S.—Four Lectures 'On Digestion.' ON TUESDAYS, May 15th to June 6th. Half-a-Guinea.

Professor DEWAR, M.A. F.R.S.—Eight Lectures 'On the Chemical and Physical Properties of the Metals.' ON THURSDAYS, April 20th to June 13th. On Guinea.

FREDERICK POLLOCK, Esq., M.A.—Four Lectures 'On the History of the Science of Politics.' ON SATURDAYS, April 22nd to May 13th. Half-a-Guinea.

DAVID MASSON, Esq., LL.D. F.R.S.E., Professor of Rhetoric and English Literature, University of Edinburgh.—Four Lectures 'On Poetry and its Literary Forms.' ON SATURDAYS, May 20th to June 10th. Half-a-Guinea.

Subscription (to Non-Members) to all the Courses during the Season, Two Guineas. Tickets issued daily.

Members may purchase not less than Three Single Lecture Tickets, available for any Lecture, for Half-a-Guinea.

## ROYAL LITERARY FUND.—THE NINETY-THIRD ANNUAL DINNER OF THE CORPORATION WILL TAKE PLACE IN FREEMASONS' HALL, ON WEDNESDAY, MAY 3.

The MARQUESS OF SALISBURY, K.G., in the Chair.

FIRST LIST OF STEWARDS.

Rev. Alfred Ainger, M.A. Col. W. Nassau Lees, LL.D. F.R.S.

The Viscount Harrington. Samuel Cunliffe Liston, Esq.

His Grace the Duke of Beaufort, K.G. Sir Philip Moore, Bart.

John MacLachlan, Esq. Glasgow. Walter H. Macnamara, Esq.

George Bentley, Esq. Sir Theodore Martin, K.C.B.

Walter H. Macnamara, Esq. Sir Theodoros Martin, K.C.B.

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## ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNUARY DINNER will take place in Willis's Rooms, on SATURDAY, May 13th, at six o'clock.

PROFESSOR HUXLEY, F.R.S., in the Chair.

Donations will be received and thankfully acknowledged by—

JOHN EVERETT MILLAIS, R.A., Honorary Secretary.

PHILIP CHARLES HARDWICK, Treasurer.

F. LAMBE PRICE, Secretary, 24, Old Bond-street, W.

Dinner Tickets, including Wines, One Guinea.

## SOCIETY OF LADY ARTISTS.—Gallery, 48, Great Marlborough-street.—EXHIBITION OPEN till the 6th of May.—The HALF-TERM OF CLASS will commence on TUESDAY, 11th, Master W. H. FISK. Visitor, GEORGE D. LESLIE, R.A. Prospectus at the Gallery.

ROYAL MANCHESTER INSTITUTION.

SIXTY-SECOND EXHIBITION OF MODERN WORKS OF ART.

The EXHIBITION will be opened early in the Month of SEPTEMBER NEXT, and will close about Christmas. Works should be delivered not later than AUGUST 5th. Artists' Circulars, containing Regulations, &c., may be obtained on application.

EDWARD SALOMON, Hon. Sec.

## CORPORATION OF LIVERPOOL.

AUTUMN EXHIBITION OF PICTURES IN OIL AND WATER COLOURS, 1882.

NOTICE TO EXHIBITORS.—The above Exhibition will OPEN in the WALKER ART-GALLERY on MONDAY, September 4th. The dates for receiving Pictures are from the 1st to the 12th August, both inclusive.

Forms, Cards of Particulars, and all information may be obtained on application to Mr. CHARLES DYALL, Curator, Walker Art-Gallery, Liverpool, to whom all Works of Art intended for Exhibition should be addressed.

London Agent, Mr. James Bourlet, 17, Nassau-street, Middlesex Hospital.

JOSEPH RAYNER, Town Clerk, Honorary Secretary.

## ARTS ASSOCIATION, Newcastle-upon-Tyne.

NOTICE TO ARTISTS.

THE SEVENTH EXHIBITION OF MODERN PICTURES, in Oil and Water Colour, will be OPENED on FRIDAY, the 5th of May, 1882 (instead of August as in previous years). Works received up to APRIL 21st.

T. B. SPENCE, Secretary.

## YORKSHIRE FINE-ART SOCIETY, LEEDS.

SUMMER EXHIBITION OPENS MAY 20th, 1882.

Consisting of the Works of Living Artists (for Sale) and other Works of Art presented to the Society.

Last Day for receiving Pictures, May 11th. Artists desiring to exhibit are requested to apply to

JOHN BARBER, Hon. Sec.

FREDK. R. SPARK, Hon. Sec.

## ARUNDEL SOCIETY.—Chromo-lithographs from Works of the Old Masters, representing in their proper colours various Frescoes by Giotto, Fra Angelico, Perugino, Michael Angelo, Raphael, and other Italian Painters, and Pictures by Van Eyck, Mantegna, Albert Dürer, Holbein, &c., are sold to the public as well as to members, at prices varying from 10s. to 100s. Price List of all the Publications of the Society, with particulars of Membership, will be sent post free on application at 24, Old Bond-street, London, W.

F. LAMBE PRICE, Secretary.

## SHEPHERD BROS.' SPRING EXHIBITION

Includes Pictures by J. M. W. Turner, R.A., Sir B. Landseer, R.A., Sir John Gilbert, R.A., T. Sidney Cooper, R.A., Herring, Niemann, Noble, Dawson, Byer, Pott, &c.—27, King-street, St. James's; and 6, Market-place, Nottingham.

## ROSA BONHEUR'S latest Chef-d'œuvre, 'The Lion at Home,' will be exhibited on MONDAY, April 17th, and during the Season.—L. H. LEVY'S GALLERY, 11, King-street, St. James's, S.W.

## PAINTING FROM NATURE.—MR. J. W. BUXTON

KNIGHT (Palace Chambers, 9, Bridge-street, Westminster) is prepared to take a STUDENT on his SUMMER SKETCHING TOUR.

## MAYALL'S ELECTRIC LIGHT STUDIO, 164, NEW BOND-STREET (corner of Grafton-street).—APPOINTMENTS entered for Night or Day by the Electric Light. Daylight Studio always available. Weather permitting.

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## AS SECRETARY or STEWARD.—A Person of mature and varied experience, who has a perfect knowledge of Accounts, seeks an Engagement as SECRETARY. He is a good Linguist and Violinist.—A.C.S., 45, Mount Pleasant, Norwich.

## AS EDITOR or SUB-EDITOR.—A Journalist of twenty years' standing will shortly be OPEN to a RE-ENGAGEMENT. High-class testimonials. Extensive experience in all departments.—Address ALFRED, 330, Kensington Park-road, S.E.

## WANTED, CHIEF ADVERTISEMENT CANNASER, First-Class Evening; must devote whole time, have good connexion among London and Provincial Advertisers and Agents. Salary, 3s. 6d. Age, experience, references, &c., Box 27, Post-Office, Wolverhampton.

## WANTED, A CONSCIENTIOUS, ENERGETIC MAN as REPORTER for a quiet Country Town. Must be able to write and conduct. The Proprietor wants some one in whom he can place confidence and trust with the interest of the Paper. The Situation will be permanent to a suitable Man.—Apply stating Salary, which must not be less than 10s. per week, to N. care of Messrs. Adams & Francis, Advertiser Agents, 50, Fleet-street, E.C.

## TO NEWSPAPER PROPRIETORS.—WANTED, by a GENTLEMAN of nearly Twenty Years' experience on the Daily Press, an APPOINTMENT as Manager. Will be disengaged in a Week. References unexceptionable.—Letters to be addressed to X. Y. Z., Central News, 6, Ludgate-circus, London, E.C.

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## THE HIBBERT LECTURE, 1882.—A COURSE

of FIVE LECTURES 'On the ORIGIN and GROWTH of RELIGION, as ILLUSTRATED by NATIONAL RELIGIONS and UNIVERSAL RELIGIONS,' will be delivered by Professor KUENEN, D.D., of Leiden at St. George's Hall, Langham-place, on the Following Days viz.—TUESDAY, 25th, and THURSDAY, April 27th, at 11 a.m.; MONDAY, 1st, and WEDNESDAY, May 3rd, at 3 p.m.; and FRIDAY, May 5th, at 11 a.m. Admission to the Course of Lectures will be by Ticket, without Payment. Persons desirous of attending the Lectures are requested to send their Names and Addresses to Messrs. WILLIAMS & NONGARD, 14, Henrietta-street, Covent-garden, W.C. not later than APRIL 19th, and as soon as possible after that date Tickets will be issued to as many Persons as the Hall will accommodate.

The same Course of Lectures will also be delivered by Professor KUENEN at Oxford, in the Lecture Theatre of the University Museum, at 4.30 p.m., on each of the Following Days, viz.—FRIDAY, 21st, SATURDAY, 22nd, MONDAY, 24th, FRIDAY, 29th, and SATURDAY, April 29th. Admission to the Oxford Course will be Free, without Ticket.

FERRY LAWSON, Secretary to the Hibbert Trustees.

## UNIVERSITY OF DURHAM.—COLLEGE OF

PHYSICAL SCIENCE, Newcastle-upon-Tyne.—A PROFESSOR OF CHEMISTRY for this College will be elected on the 5th June.

Salary 200, with two-thirds of the Lecture Fees and one-third of the Laboratory Fees of Students of the College.

The Appointment is open to Competition, and Candidates for the Office are invited to apply (with Testimonials) to Tans. Wood BEVISE, Secretary to the College of Physical Science, Newcastle-upon-Tyne, before SATURDAY, the 29th April, from whom full particulars as to duties, &c., may be obtained.

## UNIVERSITY COLLEGE, LIVERPOOL.

HOSBOROUGH PROFESSORSHIP OF ART.

THE COUNCIL are prepared to appoint a PROFESSOR of ART in the above College. The Stipend of the Professor will be 375s. per annum, together with Two-thirds of the Fees, the total Stipend being guaranteed to be not less than 600s. per annum. The Professor will hold Office for Five Years from October 1st, 1882, the date at which he will be expected to commence College Work, and will be required to reside in Liverpool during Term Time. His duties will be to Lecture to Day and Evening Classes upon the History, Theory, and Practice of Art, and to conduct and superintend the necessary Examinations in these subjects. Candidates are requested to send in their applications and copies of their testimonials to the Hon. Sec. not later than MAY 15th, 1882.

W. J. STEWART, Hon. Sec., 23, Lord-street, Liverpool.

March 22nd, 1882.

## BEDFORD COLLEGE, LONDON (for LADIES),

is and York-place, Finsbury, EAST-ERN TERRACE, will begin on THURSDAY, April 20th. Single Courses of Lectures may be taken. In addition to his usual Courses, Professor HALLS will deliver a Series of Lectures, open to Ladies and Gentlemen, on SHAKSPEARE'S HIS TORIES, at 4.30 p.m., on MONDAYS, beginning on May 1st.—Terms, One Guinea; for College Students and Teachers, 15s. Introductory Lecture free to those who present their Visiting Cards.

F. KENSINGTON, Hon. Sec.

## ISLE OF WIGHT COLLEGE, RYDE.

The SUMMER TERM commences MAY 4th.—For particulars apply to the HEAD MASTER OF THE SECRETARY.

## CHELTENHAM LADIES' COLLEGE.—The

PEARCE SCHOLARSHIP, value 50s. per annum, and tenable for Three Years, by the Daughter of an Officer in the Army, will be VACANT in SEPTEMBER NEXT.

Apply to the PRINCIPAL or SECRETARY before June 1st.

## ST. PAUL'S SCHOOL.—An EXAMINATION for

filling up about SIX VACANCIES on the Foundation will be held on the 19th APRIL, 1882.—For information apply to CLARENCE to Mrs. GOSWOLD, Mercers' Hall, E.C.; or to the School SECRETARY, St. Paul's Churchyard.

## ST. ANDREWS SCHOOL for GIRLS

ST. ANDREWS, N.B.

Under the Direction of a Council.

Chairman.—The Very Rev. Principal TULLOCH, D.D.

Head Mistress.—Miss LUMSDEN, Certificated Student in Honours of Girtton College.

The Staff consists of Five Certificated Students of Girtton College and other qualified Mistresses. This School provides for the Daughters of Gentlemen a thorough Education at a moderate cost. Girls are received from the age of seven and upwards. The School and Boarding Houses are in a healthy situation, open to the south, with Gymnasium and Playground attached.

The NEXT TERM will begin on APRIL 27th.

For further information apply to the Hon. Sec., Mansfield, St. Andrews, N.B.

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George B. Jesse, Esq., Hon. Sec.

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(To be continued.)

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Hembury, Macclesfield, Cheshire.





A Collection of Valuable Ancient Books and Manuscripts, Illuminated Missals, Breviaries, &c.

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on FRIDAY, April 28, and Following Day, at ten minutes past 1 o'clock precisely, a COLLECTION of VALUABLE ANCIENT BOOKS and MANUSCRIPTS, the Property of a Foreign Collector. Among the MSS. will be found Five splendidly illuminated Books of Hours of the Fifteenth Century—a MS. of the Goldenes Schmiede of Conrad of Wurzburg, with important xylographic illustrations—unpublished MS. of the Twelfth Century, with Illuminations, &c. The Books include upwards of thirty rare editions of Breviaries, Missals, and Hours of Various Uses, and numerous other ancient Books of Devotion—a large number of important Antiquarian Musical Works, viz., Editions of the Antonian, Compendium Musicus, Regula Plane Musica, and others by Butler, Morley, Palestrina, Gafforius, Gardanus, Guillot, Heyden, Holzer, Praetorius, Willaert, &c.—Rare Works illustrated with Woodcuts by Jost Amman, Holbein, Virgil Solis, H. Burgmaier, Scheuffelin, A. Dürer, and other sixteenth century engravers—Early Works relating to America, including the German Version of the 'First Novament'—Tracts by Leacabot, Villegaignon, Lery, and others—Early and rare editions of Ariosto, Ariosto, Du Bellay, Boccaccio, Cervantes (including the first edition of Part II. of Don Quixote), Corneille, Desportes, Estienne, Lafontaine, Le Sage, Molière, Rabelais, the first four books (Lyon P. de Tours, n.d.), Racine, &c.—Early German Books with woodcuts—Tracts by Early French, Spanish, and German Reformers, and numerous other most rare and interesting Books. Catalogues may be had of the Auctioneers; if by post, on receipt of six stamps.

A Library of valuable Topographical, Heraldic, and Miscellaneous Books, the Property of the late A. W. MORANT, Esq.; and a few Select Collections, &c.

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., EARLY and MISCELLANEOUS BOOKS, the Property of the late A. W. MORANT, Esq.; comprising rare Topographical Works—Heraldry—Voyages and Travels—Fine Arts—rare and curious Books—Foreign Literature—Bibles—Commentaries—modern Standard Works, &c. Catalogues are preparing.

Sale of Books connected with Shropshire and North Wales. The POPLARS, WILLOW-STREET, OSWESTRY.

**MR. THOS. WHITFIELD** will SELL by AUCTION, in a large Marquee, on the above premises, on THURSDAY, April 20, a valuable LIBRARY of BOOKS (2,500 vols.), late the Property of J. RIDES DAVIES, Esq., deceased; containing Epton's Antiquities of Shropshire—Owen and Blackway's History of Shrewsbury—Duke's Antiquities of Shropshire—Hubert's Selwyn's Magazine—Rowland's Mona Antiqua—Westwood's Lapidarium Wallace—and several other Works interesting to Wales and Shropshire. Also a large Collection of Works in General and Medical Literature, including a complete Set of the Lancet.

Catalogues, 3d. each, may be had from the Auctioneers, Willow House, Oswestry.

Sale at 12 o'clock to a minute.

FRIDAY NEXT.—Photographic Apparatus.

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Rooms, 35, King-street, Covent-garden, on FRIDAY NEXT, April 14, at half-past 12 o'clock precisely, PHOTOGRAPHIC APPARATUS; including Cameras and Lenses by Ross, Dallmeyer, and other good Makers—Teats—Studio and other Stands—Rolling Frames—Fitting Frames—Diablos, &c.; also Microscopes—Telescopes—Barometers—Levels—Race-Glasses, and Miscellaneous Property. May be viewed after 2 o'clock afternoon prior and morning of Sale, and Catalogues had.

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**NOTICE.**

**NOTES AND QUERIES.**

The VOLUME, JULY to DECEMBER, 1881, with the INDEX,

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Cases for Binding, price 1s. 3d., post free.

JOHN FRANCIS, 20, Wellington-street, Strand, London, W.C.

The HUNTLY Collection of Bird Skins, Heads, and Horns, &c., removed from Aboyne Castle, Aberdeenshire, for absolute Sale.

**MR. J. C. STEVENS** has received instructions from the Trustees of the MARQUIS of HUNTLY to offer for SALE by AUCTION, at his Great Rooms, 35, King-street, Covent-garden, on TUESDAY, April 25, at half-past 12 o'clock precisely, the choice COLLECTION of BIRDS of all kinds beautifully set up and arranged in cases; also a superb Collection of Heads and Horns of Animals, all removed from Aboyne Castle, for absolute Sale. On view day prior and morning of Sale, and Catalogues had.

**THE EDINBURGH REVIEW**, No. 318, will be published on SATURDAY NEXT.

Contents.

1. THE FALL of the STUARTS.
2. ROSSETTI'S POEMS.
3. THE EMPIRE of the KHALIFS.
4. THE COMEDIES of TERENCE.
5. ORIGINS of ENGLISH HISTORY.
6. THE PANAMA CANAL.
7. LIFE and WRITINGS of EDOARDO FUSCO.
8. The late LORD TWEEDDALE'S ORNITHOLOGICAL ESSAYS.
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**JOURNAL of the INSTITUTE of ACTUARIES and ASSURANCE MAGAZINE**, No. CXXV. Price 2s. 6d.

Contents.

- OPENING ADDRESS by the PRESIDENT, A. H. BAILEY, Esq.  
MR. D. J. MCG. MCKENZIE on the TRANSFORMATION of ANNUITIES and ANNUITY VALUES PAYABLE YEARLY, into the like when payable in Fractional Intervals of a Year, by means of Constant Factors, with Discussion.  
MR. WILLIAM J. H. WHITTALL on the RATES of FATAL ACCIDENTS in VARIOUS OCCUPATIONS, with Discussion.  
INSURANCES against ISSUE.  
THE LOGIC of an UNFORTUNATE EXPERIENCE. (From the Insurance Monitor of New York.)  
TABLES of VALUES of ENDOWMENT ASSURANCE POLICIES, Hx 34 percent. By Mr. D. Carmichael.  
London: Charles & Edwin Layton, Farringdon-street.

**PORTIA; or, 'By Passions Rocked.'**—New Novel by the Author of 'Phyllis,' 'Molly Bawn,' &c., in the APRIL Number of *TIME*.

**SEIZURE of the CHANNEL TUNNEL:** a Story of the Twentieth Century.—Appears in *TIME* for APRIL.

**THE AGE of ELECTRICITY.** By W. H. Preece, F.R.S.—The First of this Series of Papers appears in *TIME* for APRIL.

**"BY the WATERS of BABYLON."** By J. Baker Hopkins, Author of 'Nihilism; or, the Terror Unmasked.'—This Story deals with the Jewish and Nihilistic Troubles of the Russian Empire. Continued in *TIME* for APRIL. Price One Shilling. Kelly & Co. 51, Great Queen-street; and at all Booksellers and Bookstalls.

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- With Critical Notices, Notes and Discussions, &c.  
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**THE BRITISH QUARTERLY REVIEW**, No. CL, for APRIL, price 6s.

Contents.

1. MOHAMMEDANISM and the OTTOMAN TURK.
2. THE INFLUENCE of the ITALIAN RENAISSANCE on the ELIZA BETHAN STAGE.
3. LUCRETIVS, TYNDALL, PICTON MARTINEAU: SOME THEORIES of MATTER and its RELATION to LIFE.
4. ASTRONOMICAL EXPLANATIONS of the FORCE of INERTIA.
5. Of the IMITATION of CHRIST.
6. The SCULPTURES of PERGAMON in the BERLIN MUSEUMS.
7. THE UNION with ENGLAND of SCOTLAND and IRELAND.
8. DEMOCRACY in FRANCE in 1882.
9. The IMPERIAL ELECTIONS in GERMANY.
10. CONTEMPORARY LITERATURE.

London: Hodder & Stoughton, 27, Paternoster-row.

**THE NINETEENTH CENTURY**, for APRIL, 1882, price 2s. 6d.

- THE PROPOSED CHANNEL TUNNEL: A PROTEST.  
WHAT IS MONEY? By the Right Hon. Viscount Sherbrooke.  
A NEW THEORY of the SUN. By Dr. Siemens, F.R.S.  
SMALLPOX and VACCINATION in 1871-1881. By Dr. W. B. Carr.  
A HEATHEN APOCALYPSE. By C. Zeller.  
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FRAGMENTARY as their title shows them to be, these two volumes are to be Mr. Froude's sole contribution to a formal biography of Carlyle. The remaining part of the life is to be told by means of Mrs. Carlyle's letters annotated by Carlyle, and indirectly by Carlyle's own letters and those of his correspondents. Mr. Froude recognizes that in acting thus he will have produced no 'Life,' but only the materials of a 'Life'; nevertheless, he claims that he will thus give a real picture as far as it goes, and, judging from the instalment before us, his claim is to a large extent justified. Carlyle is here made to reveal himself with startling and, it must be confessed, not very pleasing accuracy.

Most persons, no doubt, will be curious to know what light is thrown by these volumes on the great literary scandal of last year—the publication of Carlyle's 'Reminiscences'—practically unedited and in all their original crudeness. Mr. Froude's final explanation of their publication appears in the following passage of his preface:—

"A few weeks before Mrs. Carlyle's death, he asked me what I meant to do. I told him that I proposed to publish the Memoirs as soon as he was gone—those which form the two volumes of the 'Reminiscences.' Afterwards I said that I would publish the letters about which I knew him to be most anxious. He gave his full assent, merely adding that he trusted everything to me. The Memoirs, he thought, had better appear immediately on his departure. He expected that people would then be talking about him, and that it would be well for them to have something authentic to guide them."

Mr. Froude's memory seems to be somewhat more definite and explicit in this passage than in any of the letters in which he defended his conduct last year. But even from his own standpoint it is to be remarked that a final discretion was left to him by Carlyle himself, and a little reflection might have shown him the mistaken nature of the view that the 'Reminiscences' should appear immediately on Carlyle's death. Unless Mr. Froude wished to act

as an *avvocato del diavolo*, the first few weeks after a man's death would be the very last occasion on which a contribution to his biography would be judged at its right value. As a plain matter of fact Carlyle's reputation as a man received from the publication of his 'Reminiscences' a blow from which it will never completely recover.

Now that this second instalment of Mr. Froude's contributions to the understanding of Carlyle is before the world, it turns out that, as a mere matter of literary economy, the 'Reminiscences' should not have been published alone. From sheer necessity the biographer has been obliged to incorporate *en bloc* many passages from them into his own account, and it would have been easy with wise excision and judicious annotation to have made use of almost all the materials in this way. As it is, these volumes have to be supplemented in almost every chapter by a reference to the 'Reminiscences.'

On the other hand, it is but fair to exonerate Mr. Froude from one of the heaviest portions of the charge brought against him last year. It was conjectured and hoped that a fuller knowledge of Carlyle's utterances would show that his narrow judgments of men, and his remorseful memory of his own conduct to his wife, were not emanations of his true self, but the outcome of grief and anguish. As will shortly be seen, this anticipation is not justified by the volumes before us, and it follows that the 'Reminiscences' did not do any injustice to Carlyle's memory in these respects. We cannot appeal from Carlyle intoxicated by the anguish of loss to Carlyle sobered by friendly intercourse and the consciousness of successful effort. Amid the excitement of early recognition, as in the anguish of remorseful grief, he betrays a narrowness of judgment about his contemporaries which contrasts strangely with the catholicism of his sympathies in the past. He could be both just and generous in his estimate of characters as various as Voltaire and Mahomet, Cromwell and Burns, Diderot and Cagliostro, and yet was neither just nor generous to Lamb or Coleridge, Scott or Hazlitt, Wilson or De Quincey. And the story of his wife's slow martyrdom has even greater pathos in the work before us than in the 'Reminiscences.'

Before touching on these two topics in more detail, a few words must be devoted to the manner in which Mr. Froude has performed his task. He has adopted the modern theory of biography, and allowed Carlyle and his *entourage* to disclose the character of his hero *ipsisimis verbis*. His comments are few and judicious, and there is little if any hero-worship in this account of the apostle of hero-worship. On the other hand, as before remarked, the separate publication of the autobiographical sketches has given these volumes the air of overgrown supplements to the former, and even in this supplementary matter we miss now and then important aids to our knowledge of Carlyle. Thus, though Goethe's letters are given in both original and translation, Carlyle's celebrated letter to Goethe describing his life at Craigenputtock is, by a curious oversight, omitted. The plea that it is so well known can scarcely be adduced, since Emerson's equally famous account of his visit in 'English Traits' is quoted in full.

On the whole, however, Mr. Froude has acquitted himself admirably, and it is rare indeed to find a biography so crammed with interest and so free from unnecessary triviality. Judged merely as *mémoires pour servir*, these volumes must take rank among the most valuable of their class. As a contribution to our knowledge of Carlyle the man they offer full material and adequate comments. Of Carlyle the writer and thinker no study is here attempted, and rightly so, since the reader leaves him at the close of the second volume with 'Sartor' still struggling through *F. aser's Magazine*, and the 'French Revolution' still unwritten. On Mr. Froude's adumbration, in the preface and conclusion, of his view of Carlyle's position in English thought and literature we may have something to say next week.

Meanwhile it is high time to return to the work itself and offer some specimens of its contents. It has been said above that they fully confirm the impression of narrowness derived from the 'Reminiscences.' Take, for instance, the third account of Coleridge by Carlyle now placed before the world:—

"I have seen many curiosities; not the least of them I reckon Coleridge, the Kantian metaphysician and quondam Lake poet. I will tell you all about our interview when we meet. Figure a fat, flabby, incurvated personage, at once short, rotund, and relaxed, with a watery mouth, a snuffy nose, a pair of strange brown, timid, yet earnest-looking eyes, a high tapering brow, and a great bush of grey hair; and you have some faint idea of Coleridge. He is a kind good soul, full of religion and affection and poetry and animal magnetism. His cardinal sin is that he wants *will*. He has no resolution. He shrinks from pain or labour in any of its shapes. His very attitude bespeaks this. He never straightens his knee-joints. He stoops with his fat, ill-shapen shoulders, and in walking he does not tread, but shovel and slide. My father would call it 'skluffing.' He is also always busied to keep, by strong and frequent inhalations, the water of his mouth from overflowing, and his eyes have a look of anxious impotence. He would do with all his heart, but he knows he dares not. The conversation of the man is much as I anticipated—a forest of thoughts, some true, many false, more *part* dubious, all of them ingenious in some degree, often in a high degree. But there is no method in his talk: he wanders like a man sailing among many currents, whithersoever his lazy mind directs him; and, what is more unpleasant, he preaches, or rather soliloquises."

In the last touch we may possibly have the key to some of Carlyle's antipathy. When monologist meets monologist mutual admiration rarely results.

Lamb fares no better than before; but it is almost a sacrilege to repeat the merciless exposure of Lamb's failing and the total misapprehension of his merits. The attack on Hazlitt is atrocious and mendacious. Rogers is incidentally characterized as "an elegant, politely malignant old lady." De Quincey is described with a touch of pity, yet with all emphasis of undesirable qualities:—

"He is one of the smallest men you ever in your life beheld; but with a most gentle and sensible face, only that the teeth are destroyed by opium, and the little bit of an under lip projects like a shelf. He speaks with a slow, sad, and soft voice in the politest manner I have almost ever witnessed, and with great gracefulness and sense, were it not that he seems decidedly given to prosing. Poor little fellow! It might soften a very hard heart to see him so courteous, yet so weak and poor."

Carlyle's keenness of vision is a more useful quality when applied to outward appearance; his graphic power is here as great as in his previously published works. The Ettrick Shepherd starts out of the pages with the following description:—

"Hogg is a little red-skinned stiff sack of a body, with quite the common air of an Ettrick shepherd, except that he has a highish though sloping brow (among his yellow grizzled hair), and two clear little beads of blue or grey eyes that sparkle, if not with thought, yet with animation."

Bowring lives again in the following terse description:—

"Figure to yourself a thin man about my height and bent at the middle into an angle of 150°, the back quite straight, with large grey eyes, a huge turn-up nose with straight nostrils to the very point, and large projecting close-shut mouth: figure such a one walking restlessly about the room (for he had been thrown out of a gig, and was in pain), frank of speech, vivid, emphatic, and *verständig*."

And earlier in the same page Godwin's outward and inner man is done full injustice to. But scarcely a letter of Carlyle's is without one of these literary etchings. Fonblanque, Mill, Lockhart, Henry Drummond, Allan Cunningham, Macintosh, Christopher North, are inventoried as to their features, physical and mental, weighed in Carlyle's judgment, and for the most part found wanting. Careful examination into the grounds of judgment will serve to show that the real test of worth in Carlyle's eyes was appreciation of himself. The celebrated estimate of Scott contained in the review of Lockhart's 'Life' is evidently based upon these remarks, written nine or ten days after the novelist's death:—

"A gifted spirit then is wanting from among men. Perhaps he died in good time, so far as his own reputation is concerned. He understood what *history* meant; this was his chief intellectual merit. As a thinker, not feeble—strong, rather, and healthy, yet limited, almost mean and *kleinstädtisch*. I never spoke with Scott (had once some small epistolary intercourse with him on the part of Goethe, in which he behaved not very courteously, I thought), have a hundred times seen him, from of old, writing in the Courts, or hobbling with stout speed along the streets of Edinburgh; a large man, pale, shaggy face, fine, deep-browed grey eyes, an expression of strong homely intelligence, of humour and good humour, and, perhaps (in later years among the wrinkles), of sadness or weariness. A solid, well-built, effectual mind; the merits of which, after all this delicious exaggeration is done, and the reaction thereof is also done, will not be forgotten. He has played his part, and left none like or second to him. *Plaudite!*"

Much of this is penetrating, yet the touch "mean and *kleinstädtisch*" is due to a supposed want of courtesy on the part of Scott, who does not appear to have received the letter referred to. Similarly in the severe judgment on Christopher North (ii. 347) personal relations are clearly at the foundation. An editor who attacks Carlyle is a "blustering bubbyjock." Jeffrey is complained of for not introducing Carlyle to the literary lions. Everywhere self and vanity peep out in his judgments of his fellow workers; so that ultimately the reader gradually learns to know the exact definition of "fool" according to Carlyle. To be excluded from that class one must first be a Scotchman; second, not obey the powers that be, or eschew "gigmanity"; third, sit

at Carlyle's feet. To be included in the class consequently does not turn out to be so disastrous a fate.

We have lingered so long over Carlyle's judgments of his contemporaries that we have but scant space to do justice to the tragic history running through these volumes. The hackneyed paradox "Truth is stranger than fiction" can find no apter illustration than the history of the relations of Carlyle and his wife. Few novels have a plot so interesting as that formed by the interlaced destinies of Jane Welsh, Edward Irving, and Thomas Carlyle. How the former two learned to love one another "passionately," as Mrs. Carlyle described it; how Irving was recalled from love to duty by an engagement previously formed with one Miss Isabella Martin, who clung to him though she had not his heart; how Irving rose like a rocket and fell like the stick, and disappointed the high hopes of his friend and his beloved—all this of great pathos may be read in Mr. Froude's pages. But the pathos deepens even when we now read for the first time the true story of the relations of the other actors in the tragedy. Young, clever, and beautiful, Miss Welsh had learned to know and appreciate Carlyle through Irving, and Carlyle had been early attracted by this bright creature. After Irving's marriage their intercourse grew closer; both had lived through their first love, he having been earlier caught by the graces of Miss Margaret Gordon, the original of "Blumine" in 'Sartor.' Intellectual sympathy supplied the place of love, and a kind of informal engagement grew up between them. At this stage the interference of an injudicious correspondent (Mr. Froude lets out that it was Mrs. Basil Montagu) precipitated matters by raising the pride of Miss Welsh, and opening the eyes of Carlyle. This lady, though a stranger, wrote to Miss Welsh, urging her to bury her love for Irving, and also wrote to Carlyle to recommend his interference to the same effect. To show Mrs. Montagu that she was not pining for another woman's husband, Miss Welsh determined to marry Carlyle, while the latter learned for the first time her love for Irving. Throughout the negotiations, if we may call them so, the motives of the two contracting parties come into somewhat harsh prominence—pride and ambition on the part of Miss Welsh, desire for a congenial companion and a comfortable home on the part of Carlyle. No wonder that a marriage on this basis brought little satisfaction to either; but the utter want of consideration on the part of Carlyle towards his wife is almost beyond credence. To keep secure his almost savage pride and independence, he condemned his gently nurtured wife to spend six years of her life in the wild solitude of Craigenputtock, often without seeing her or speaking to her for days together. She had frequently to descend to the roughest work; Carlyle once sat smoking in the kitchen while she scrubbed the floor. No wonder that her health never recovered a normal condition for the remainder of her life.

Two sayings of hers recorded by Mr. Froude sum up the pathos of her life: "There would have been no tongues had Irving married me." "I married for ambition. Carlyle has exceeded all that

my wildest hopes ever imagined of him, and—I am miserable." What kind of wife she was to Carlyle, how she cheered him in his fierce struggles against dyspepsia, poverty, and want of recognition, may be judged by two poems written by Carlyle and his wife. To the verses, printed in the 'Miscellanies,' which begin,

What is Hope? a smiling rainbow,  
she wrote a reply:—

Nay, this is Hope: a gentle dove,  
That nestles in the gentle breast,  
Bringing glad tidings from above  
Of joys to come and heavenly rest.

And this is Life: ethereal fire  
Striving aloft through smothering clay;  
Mounting, flaming, higher, higher!  
Till lost in immortality.

And Man—oh! hate not nor despise  
The fairest, lordliest work of God!  
Think not He made the good and wise  
Only to sleep beneath the sod!

On the other hand, however much we may feel tempted to blame Carlyle for his persistent neglect of the duty that lay nearest to him, it is to be remembered that he was in this respect a true son of the peasantry. And if it be urged that *genie oblige*, all reproaches die away from the lips when we read this passage in Mr. Froude's admirable summing up of Carlyle's character:—

"There broke upon him in his late years, like a flash of lightning from heaven, the terrible revelation that he had sacrificed his wife's health and happiness in his absorption in his work; that he had been oblivious of his most obvious obligations, and had been negligent, inconsiderate, and selfish. The fault was grave and the remorse agonising. For many years after she had left him, when we passed the spot in our walks where she was last seen alive, he would bare his grey head in the wind and rain—his features wrung with unavailing sorrow."

Unwittingly our remarks and quotations have dealt almost solely with the less amiable aspects of Carlyle's character. His admirable behaviour to his family, his sturdy independence and devotion to the highest ideal, the brighter side of his married life represented in his and Mrs. Carlyle's letters to one another, must be reserved for further treatment, as well as the discussion of the light thrown upon his literary development by the *pensées* and essays published in these volumes.

*Nordenskiöld's Voyage round Asia and Europe: a Popular Account of the North-East Passage of the Vega, 1878-80.* By A. Hovgaard. Translated from the Danish by H. L. Brækstad. (Sampson Low & Co.)

BARON NORDENSKIÖLD published the narrative of his notable voyage so late in the day that it failed to receive the welcome which so admirable a work deserved. He was, in reality, a sufferer by his popularity; for so many accounts of the Vega's adventures had appeared in a fragmentary form, that when the chief of the expedition issued the official report it lacked novelty. Lieut. Hovgaard is still more unfortunate. His book has appeared so many days after the feast, and is so much an echo of the more important work of his commander, that it is to be feared that it will not obtain in England the same applause which it gained in Denmark, where there is apt to be more



enthusiasm over a new book than we can muster for any one of our many travellers' tales. Indeed, so far as the English public is concerned, Lieut. Hovgaard's volume is not required. Everything he has to tell has been told in a better and more authoritative way by Nordenskiöld. He goes over exactly the same ground, relates the same incidents, records the same facts, illustrates the same spots, and not unfrequently uses, as he necessarily must, similar language. The voyage of the Vega was too successful to be eventful, and hence it would have required singular literary power to impart to the diary of its daily progress an interest capable of preventing occasional weariness. Lieut. Hovgaard is too inexperienced an author to do this. With conscientious minuteness he spares his readers nothing, from the day he started from Gothenburg to the hour he landed at Stockholm. Every trifle is detailed; and as the most exciting features which relieve the monotony of ice and open water are meeting with Russian fishers and Samoyedes hunting reindeer, and shooting bears without anybody being hurt, the result is often rather tedious. Loyalty to—indeed, the direct request of—Baron Nordenskiöld compelled the delay of the Danish edition until the official report was published. So far this has been advantageous, since it has enabled Lieut. Hovgaard to take advantage of the conclusions arrived at by the scientific head of the expedition, though it deprives the book of what little freshness it might possibly have possessed.

It is, therefore, unnecessary to follow the author over the now familiar route. We know exactly when any particular incident is to be recorded or conclusion arrived at from a ponderous compilation of historical premises, when the chapter on the Chukches will begin, or where there will be a few remarks on their connexion with the Onkilon; and the lieutenant no more than the commander can spare the needless account of the fête-giving and dinner-eating which marked the somewhat ostentatious return homewards. It is, however, only fair to say that the author writes with modesty and clearness, and with a sailor-like directness which admits of no tricks of rhetoric. His details are, in every case where we have sifted them, accurately stated; and though it would have been better had he relegated the chapter on meteorology and magnetism to an appendix, what science he thinks fit to give is put forward with none of that dogmatism which was one of the least attractive features of Nordenskiöld's narrative. Lieut. Hovgaard is too young to pose as an authority, or, happily requiring to support no untenable hypothesis about the formation of ice, is not affected with this unpleasant characteristic of his colleague. In brief, to compare the latest Arctic book with its predecessors, it is inferior in literary power and permanent value to Payer's and Nordenskiöld's, but it is much better written than Hall's or Nares's; and if it has no pretension to the picturesque charms of Kane's well-known story, it fortunately can claim the redeeming quality of truth, which, it is too well known, was lacking in the highly coloured pictures of the American surgeon.

The translator seems to have done his

work fairly well. He reproduces with accuracy the words and the style of the original Danish, and, considering that he is unacquainted practically with the subject of the narrative, makes fewer blunders than might have been expected. It displays, however, hopeless ignorance of geographical history to speak of "Nordenskiöld's discovery of the North-East passage." Such an assertion the commander of the Vega would never have made. He only accomplished "the passage sought so long in vain," by passing in one ship through a water-way well known to exist, since every rood of the route along the shores of Europe and Asia had generations prior to his voyage been explored piecemeal by Russian and other seamen, creeping on from the Atlantic and the Pacific, or venturing a little way east and west from the mouths of the great rivers which discharge their waters into the Polar basin. Even the voyages to the Yenesei by Wiggins and Nordenskiöld, which were the germ of the Vega experiment, were anticipated by the bold pioneering of Rodion Ivanoff and his imitators, who as early as 1690 regularly traded between the northern part of Russia and the Obi and Yenesei. Nor is Lieut. Hovgaard in agreement with actual facts when, echoing Baron Nordenskiöld, he states positively that this trade can be carried on every autumn, the truth being that the ill fortune of most of the ships which have essayed it has proved that the sea route to Siberia is too precarious for the needs of commerce. It is also only perpetuating error to quote Wrangel (p. 260) about the identity of the Aleutians and Greenlanders, since no ethnologist whose opinion is worth a moment's consideration could now hazard such an opinion. The account of the Chukches is good, but, like so much more of the book, it is practically the same as that given by Nordenskiöld. When Lieut. Hovgaard speaks about the introduction of the "China bark" (p. 290) into Ceylon, he must surely mean not *Buena hezandra*, an indifferent febrifuge, but the true Chinchona of the Andes. It is also hardly accurate to say (p. xxxix) that Carlsen sold the Barents (or Barentz, to use Lieut. Hovgaard's incorrect spelling) relics to the Dutch Government, the fact being that he sold them to Mr. Gardiner, through whom they eventually found their way into the Hague Museum. To speak carelessly of the Yakaghirs is confusing to those who may not be aware that this tribe is only our old friends the Eskimo. There are likewise a number of misprints; for instance, one of the naturalists of the expedition is described as a Doctor of "Philology," instead of Philosophy; "Berggreen" appears for Berggren; and "Allan" Young, instead of Allen; and surely it is inaccurate to describe Baron Nordenskiöld, who is a member of the Second Chamber of the Swedish Diet, as "Professor and Superintendent in the Mineralogical Department of the State Museum" of the Finnish (Russian) town of Helsingfors. The author must mean the Riksmuseum of Stockholm. The volume is illustrated by three good maps of English origin and a number of Danish woodcuts, which, though sufficiently graphic, are for the most part of extremely poor execution. We may add that it is fair neither to the

author, who has so industriously accumulated a great array of detailed data, nor to the reader, who has to search for them, to issue a volume of 350 pages without anything in the shape of an index.

*Some Experiences of a Barrister's Life.* By Mr. Serjeant Ballantine. 2 vols. (Bentley & Son.)

THE curiosity felt by the public about the contents of Serjeant Ballantine's book has been shown by the fact, which we announced last week, that a large edition was disposed of on the day of publication. Those who expected to be gratified by tales of the misdeeds of their contemporaries will be disappointed. A hasty glance will satisfy them that no important nor scandalous disclosures will be made, and that they will find no damaging criticism of living persons. The book is disappointing in a more serious way. It is so ill written and so carelessly put together that it can hardly be said to belong to literature at all. The first judgment of most readers must be unfavourable; but as they go along the author's frankness and easy good nature will please them and help to atone for the great defects of arrangement and of style. He is never egotistical; if he is vain, it is only about trifles; and he is always willing to recognize the abilities of his contemporaries, even when they have been his keenest opponents. Few men who have been so successful as Serjeant Ballantine could have written two volumes about their own career and said so little to magnify their triumphs. He confesses that he has no memory for dates or names, except, it must be supposed, when he is engaged in a case; some parts of the book were written with no view to publication, and others have been added out of place to suit the convenience or to appease the irritation of the printer.

The work begins in the ordinary form, with a few reminiscences of the author's boyhood. Next comes a description of London while he was a pupil in chambers about the year 1830. Possibly some of this has been written from hearsay; certainly the greater part of it is not of much interest. That "the battle of Waterloo was fought in the year 1815"; that in 1830 there were not so many theatres in London as there are now; and that there were watchmen and hackney coaches instead of policemen and omnibuses, are all tolerably well-known facts. It is agreeable to pass on to the beginning of the author's professional career. With his first fees, three half-guineas, he found his way "into one of those sinks of iniquity, a gambling house, in Leicester Square, and came out possessed of thirty-five pounds." In his first year at the bar he made four guineas and a half, in the second thirty, and in the third seventy-five. His rise does not seem to have been particularly rapid. It was only after many years that he reached the front rank, if not the first place, among the criminal advocates of his day.

It is in a great measure owing to him that the art of cross-examination has been popularly supposed to be something like magic. The truth is that in most cases it is useless. The right to cross-examine is no doubt of the greatest importance, but the

practical result of what is looked upon by laymen as a searching or powerful cross-examination is generally nothing. To a great extent the art consists in knowing when to be silent. This is well illustrated by a poisoning case mentioned by Serjeant Ballantine, in which he refused to ask Dr. Taylor a single question. The prisoner was acquitted, chiefly on the ground of the minuteness of the amount of poison found in the victim's body. It turned out afterwards that if Dr. Taylor had been cross-examined he would have proved that the amount found indicated that a very large quantity had been administered, and the prisoner must have been convicted.

"The object of cross-examination," Serjeant Ballantine says,

"is not to produce startling effects, but to elicit facts which will support the theory intended to be put forward. Sir William Follett asked the fewest questions of any counsel I ever knew; and I have heard many cross-examinations from others listened to with rapture by an admiring client, each question of which has been destruction to his case."

The author quotes with approval a remark made by Mr. Baron Alderson to a barrister who, in the style in which "noise is mistaken for energy," was recklessly asking a number of questions on the chance of getting at something: "You seem to think that the art of cross-examination is to examine crossly." The following opinion of the author is very characteristic:—

"In the equity courts, the notion of cross-examination is ludicrous; it has, however, the merit of being thoroughly inoffensive."

Many of Serjeant Ballantine's anecdotes are not new. The saying of the judge to the long-winded counsel, "You have stated that before, but you may have forgotten it, it was a very long time ago," and the witty remark, made in answer to a motion for a *volle prosequi*, "Don't make anything unnecessarily long on the last day of term," are probably well known to every student before he has spent six months in chambers. But there are plenty of good anecdotes scattered about the book. Here is one from the Central Criminal Court:—

"Arabin, the Commissioner, a shrewd, quaint little man, enunciated absurdities with most perfect innocence. 'I assure you, gentlemen,' he said one day to a jury, speaking of the inhabitants of Uxbridge, 'they will steal the very teeth out of your mouth as you walk through the streets. I know it from experience.'"

Of Mr. Justice John Williams it is said:—

"He was a capital shot, and whilst enjoying the sport upon some gentleman's preserves, and knocking over the birds right and left, the gamekeeper whispered confidentially to his comrade, 'They tell me this 'ere gent is a judge. I'll take my Bible oath he has been a poacher.'"

The saying of Lord Lyndhurst as to the principles upon which he selected a judge is worth quoting: "I look out for a gentleman, and if he knows a little law so much the better."

Mr. H. A. Merewether was the maker of many excellent jokes. Serjeant Ballantine repeats one which is not so well known as many of them. Mr. Merewether had an account with Messrs. Paul, Strachan & Bates, the bankers, who on their failure were convicted of embezzling the property of their customers. After the failure

"he was coming down the steps of the banking-house and nearly tumbled. A friend who happened to be passing expressed a hope that he was not hurt. 'Oh, no,' said he; 'I have only lost my balance.'"

One of the most amusing of Serjeant Ballantine's experiences is thus told:—

"One night late—it might be early morning—I was in Piccadilly, and, attracted by a gathering of people, I came upon a policeman struggling with a drunken, powerful woman. She had either fallen or been thrown down, and he had fallen upon her. There were expressions of indignation being uttered by the persons around, and a row seemed imminent. I touched the officer lightly upon the shoulder, saying, 'Why do you not spring your rattle? You will hurt the woman.' He jumped up, and, seizing me by the collar, said, 'I take you into custody for obstructing me in the execution of my duty.' I remained perfectly passive, and in the meanwhile another constable had come up and had seized the woman, whom he was handling very roughly. At this moment Sir Alexander Cockburn, then Attorney-General, who was returning from the House of Commons, appeared upon the scene, and seeing a woman, as he thought, ill-used, remonstrated in indignant language with the officer, upon which the constable who had hold of me stretched out his other arm—whether reaching Sir Alexander or not I could not see—and said, 'I arrest you also.' 'Arrest me!' exclaimed the astonished Attorney-General; 'what for?' 'Oh,' said my captor, 'for many things. You are well known to the police.'"

The captives were, however, soon recognized and released. Serjeant Ballantine brought the matter to the notice of the Commissioner of Police, but was "not patriotic enough" to take any further trouble about it.

Whether a story is against himself or not, so long as it is amusing Serjeant Ballantine is ready to tell it:—

"I came out of the club one day and found Selwyn talking to a gentleman in the guise of a bishop; he introduced me to him. It was Lord Auckland, Bishop of Bath and Wells. Selwyn left him at the corner of Pall Mall, and his lordship and myself walked together up St. James's Street, down Piccadilly, to Hyde Park Corner. Of course there were many respectful salutations to him, and several people we met recognized me; they must have felt a good deal of surprise at the company in which they saw me. He was very courtly and pleasing, but I could not forbear at parting to take off my hat, and with a low bow said, 'My lord, you have ruined my character.' He gave a good-humoured smile, and expressed a hope that he had improved it."

Serjeant Ballantine's reminiscences of men of letters are inconsiderable, and his criticisms of them are commonplace in the extreme. His recollection of Thackeray's appearance at their first meeting does not seem to be very precise, for he confesses that after reading *Planché's* book he is inclined to believe that his own description "must have been founded upon seeing him at a later date than I imagined to be the case." He is no admirer of Thackeray, and his opinion of him will hardly be accepted:

"I never thought him an agreeable companion. He was very egotistical, greedy of flattery, and sensitive of criticism to a ridiculous extent. He may have possessed great powers of conversation, but did not exhibit them upon the occasions when I had an opportunity of judging.....The last time I saw him was about three weeks before his death. He was sitting alone at a table at Evans's, poring over an obscure Irish journal in which some derogatory remarks about himself were published. He attributed them to an

individual whom I need not name, and was intensely angry, which I confess I thought at the time was eminently absurd."

His account of Dickens is truer as well as more kindly:—

"I was very much attached to Charles Dickens; there was a brightness and geniality about him that greatly fascinated his companions. His laugh was so cheery, and he seemed so thoroughly to enter into the feelings of those around him. He told a story well and never prosily; he was a capital listener, and in conversation was not in the slightest degree dictatorial.....He was the best after-dinner speaker I ever heard."

With regard to the duties of an advocate, the question which has always been most interesting to the public is as to the length to which an advocate may go, consistently with truth and honour, in pleading the cause of a client whom he knows to be guilty. The conduct of Charles Phillpotts in defending Courvoisier has always been condemned. Serjeant Ballantine's account of the facts is hardly satisfactory. He heard Phillpotts's speech, but he has refreshed his memory by means of Mr. Irving's 'Annals of our Time.' This is what he says. Courvoisier did not confess his guilt to his counsel, but admitted to him that he had made away with some plate from Lord William Russell's house immediately after the murder. Doubtless this was "very stringent evidence" of guilt, but "the communication was certainly made, not for the purpose of admitting his guilt, but merely to prepare his counsel to deal with the evidence." After the interview with his client Phillpotts asked the advice of Mr. Baron Parke, who, though he was "not the presiding judge, was assisting at the trial." The only advice to be given was that Phillpotts should go on with the case. The passages in Phillpotts's speech which Serjeant Ballantine quotes as being "utterly unjustifiable" are these: "Supposing him to be guilty of the murder, which is known to Almighty God alone," and "I hope, for the sake of his eternal soul, that he is innocent." These expressions, the author says, "were not only offensive to good taste, but scarcely escaped conveying a positive falsehood." That may be so; but Phillpotts's grave fault does not appear to be well made out in Serjeant Ballantine's version of what took place. The fault was that Phillpotts, instead of laying before the jury possibilities, stated what he professed to be his own opinion as to Courvoisier's innocence, knowing all the while that he was guilty. The communication to Mr. Baron Parke was, of course, "grievously unjust to the accused," and placed the judge in a most painful position. If the fact had been merely that Courvoisier had confessed his guilt to his counsel and had asked him still to go on with the case, it would have been the advocate's duty to go on. Chief Baron Pollock when at the bar was once placed in that very difficulty. He obtained permission to give up his brief, but he "had no doubt that it would have been his duty, after accepting the retainer, to conduct the case, if his client had insisted upon it."

It is satisfactory to learn that Serjeant Ballantine has "rarely known a thoroughly innocent person convicted." His great experience in the criminal courts gives peculiar value to his opinion; it would have been



particularly interesting if he had said what proportion of the persons accused is in his opinion thoroughly innocent. The demand for more frequent assizes was based upon the popular view that the proportion was considerable, though most persons actually engaged in criminal trials were of the contrary opinion.

Serjeant Ballantine dispels the notion of the romance of crime:—

"My observation has led to the conclusion that the motives usually are essentially coarse and commonplace, and the criminals worthy of very little sympathy. I have not been fortunate enough to meet with any lovely females who have drowned their infants or poisoned their parents from high and praiseworthy motives; nor have I met, standing in the dock of the Old Bailey, forms that would have graced the circles of fashionable society. I do not mean to say that many who are seen in that position have not been brought to it by a series of circumstances that may make them well worthy of the pity of a philanthropist; but little remains, when they have blossomed into this state, that is calculated to command admiration."

The accounts which Serjeant Ballantine gives of the Tichborne case and of the trial of the Gaekwar of Baroda are, of course, interesting as coming from one who played a conspicuous part in them; but he has refrained from bringing to light any new information.

*The Book of Wisdom: the Greek Text, the Latin Vulgate, and the Authorized Version.* With an Introduction, Critical Apparatus, and a Commentary by W. F. Deane, M.A. (Oxford, Clarendon Press.)

THE Book of Wisdom is the most valuable of the Apocryphal writings. It was the first to enunciate the immortality of the soul; and several passages of it have left their mark upon the New Testament, especially on the epistles to the Hebrews and the Romans, and on that of St. James. Leading fathers treated it as canonical Scripture; modern critics like Grimm put it above Esther, Ecclesiastes, and the Song of Songs. It cannot be denied, however, that there is a perceptible distinction between it and the body of the canonical writings, though it is not always easy to draw a sharp line of separation between them. Mr. Deane's volume presents the work in three texts, viz., the original Greek, the Latin Vulgate, and the usual English version. The first is chiefly taken from the Sinaitic MS. as edited by Vercellone and Cozza; but the variations of the other uncial ones are given—of the Alexandrian, Vatican, Venetian, and Ephrem codices. The readings of the cursive MSS. are imperfectly given from the edition of Holmes and Parsons. The Vulgate or old Italic is also presented with some of its variations. But the editor does not say what Latin text is the basis, nor does he appear to have given sufficient attention to the version. Other versions are used sparingly—the Syriac, Arabic, and Armenian. The Greek text differs little from the critical one presented by Fritzsche with an apparatus of various readings nearly as extensive as that of the present work. It is matter of regret that the English version is simply that of King James's translators. A revised form of it would have been better, though its incorrect renderings are often replaced by better ones

in the commentary that follows. In the copious prolegomena Mr. Deane has treated in various chapters of Greek and Jewish-Alexandrian philosophy, with the influence of the latter on the theology of the New Testament. The plan and contents, the language and character, the place, date, and author of the composition are also discussed, with its history, authority, and relation to the canon of Scripture. Number two, which sketches the progress of Greek philosophy, might have been dispensed with, as it is unnecessary to a commentary on Wisdom. Travelling over much ground briefly, it is not always drawn from the best sources and has several inaccuracies. The author follows Lewes more than Zeller. The one-sidedness of the theologian peeps out at times, and the writer's manner resembles the manner of an advocate. Sources which are probably unknown to the expositor should have been found and consulted. Thus, in regard to the Essenes, he ought to have consulted Lipsius and Kuenen; in regard to the Kabbala, the German translation of Franck. All that is said about the Sibylline books is that they are the production of Alexandrian Jews, and contain signs of their place and time of birth. Better to have said nothing whatever about these oracles, with their diversified contents indicating different authors belonging to different countries and times, than to dismiss the whole with an inaccurate sentence and a reference to Daehne. The literature of the subject, even since Bleek's able essay, is extensive.

Number three, treating of Jewish-Alexandrian philosophy and Philo, is a good dissertation, though it cannot be called complete or masterly within the prescribed bounds. The writer appears to be entirely unacquainted with what Kuenen has said about Aristobolus, though nothing which that scholar writes should be neglected. And he is too anxious to show the contrast between Alexandrian philosophy and Christianity, affirming the latter's independence in a way that makes the affirmation incorrect. Thus he puts among the writers who have maintained that the religion of Christ is simply a product of the allegories of Philo and his imitators, Ernesti, Lücke, De Wette, Straus (*et*), Baur, and Schweigler, none of whom held that opinion. The ideas which Mr. Deane promulgates about the Logos and his assertions about Gnosticism are loose and inexact. He uses the word *Christianity* vaguely even where it needs an accurate definition. In this respect, however, Bishop Butler is also blamable. Sometimes our author can be cautious enough, as he is in the last paragraph of number five, where the position and authority of the Book of Wisdom are summed up in a curiously balancing style; but this guarded language does not appear where he speaks of unorthodox critics.

The authorship and date of the book are discussed at some length, chiefly after Grimm. Mr. Deane does not follow the German commentator in respect to the latter point, for he puts the composition between B.C. 217 and 145; whereas Grimm places it between 145 B.C. and 50, which is nearer the truth. Much diversity of opinion exists as to the date; the best scholars incline to a recent one. The view of Noack, which is

also that of Grätz and Kuenen, deserves much more consideration than it receives from Mr. Deane, viz., that the time of Caligula is referred to in chapter xiv. 16-20. It is true that Grimm rejects that opinion, but we can safely assert that the book was written after B.C. 145.

The commentary is the best part of the book, and will afford material help to the student. The author explains the verses of each chapter with ability and fulness, not shrinking from difficulties, and seldom leaving them unsolved. The commentary might be abridged with advantage by the omission of such citations from the fathers as give no light to the text, and of similar ones from the sermons of Anglican divines, Jeremy Taylor, Hooker, Canon Liddon, &c. These are but padding. The exegetical handbook of Grimm led the way in this department. Where so many notes are good, to adduce examples were needless. It is only necessary to mention those upon xix. 15 and viii. 20. Yet Grimm's on the latter place is better.

The book has been prepared with care, and is scholarly in character, deserving grateful recognition as a valuable contribution to our knowledge of an important composition emanating from Alexandria before the Christian era. Though posterior to Churton's brief and modest commentary on the Book of Wisdom, issued by the Society for Promoting Christian Knowledge in 1880, and to Dr. Bissell's of the same date, it may not entirely supersede them. The three together, along with Grimm's, to which Mr. Deane's owes so much, are sufficient for students. Future English commentators may repeat their contents, but will hardly add anything of value to them.

*James T. Fields: Biographical Notes and Personal Sketches, with Unpublished Fragments and Tributes from Men and Women of Letters.* (Sampson Low & Co.)

MR. FIELDS is best known in England as the writer of 'Yesterdays with Authors,' a singularly agreeable book, containing pleasant and sometimes valuable reminiscences of Dickens, Thackeray, Hawthorne, and several others. But in America he will be long remembered, almost less as a genial man of letters than as a publisher whose dealings with authors were of the most generous character. About him there was nothing of Southey's "cormorant," perching upon the Tree of Knowledge. The writers who published with him were his warmest friends, and always felt for him a true and deep regard. Mr. Hillard wrote a poem to him declaring that

No better flag than yours to sail beneath  
E'er felt the sunbeam's kiss, the breeze's breath.

Mr. Longfellow and Mr. Whittier each addressed a touching "in memoriam" to him upon his death; Dr. Holmes dedicated to him his novel 'The Guardian Angel'; Mrs. Maria Child and many more bore testimony to the warmth of his friendship and the value of his advice. In England, perhaps, we are less effusive—there may be less cause for gratitude—but we do not recollect any of our own publishers receiving such ample recognition. And besides his relations with the authors of America, Mr. Fields was the friend—sometimes guest and occasionally host—of some of the most re-

markable of our English men of letters, and in later years he gave frequent lectures on those whom he had known and loved. In short, it is clear that Mr. Fields was accomplished and kindly, and possessed good business faculties, considerable literary taste, much liberality of thought and conduct, and a power of attracting men of greater mark than himself.

But having said this we have still to add that this memoir is quite disproportioned to its subject. The most interesting part of Mr. Fields's life was in connexion with the authors whom he described in his 'Yesterdays,' and beyond this there really is not much that the public cares to know. The sensible thing would have been to re-print that book with an introductory biographical sketch and a portrait. As it is, this book is a biography with much that would have really been of value omitted, and much that is of no value at all inserted. It is perplexing, moreover, never to be informed by whom this life has been compiled, and though it may be presumed that it is by Mr. Fields's widow, this is a matter rather of inference than of certainty. In any case no one can think it well done. A way the editor has of inserting what are supposed to be illustrative passages, now from Barry Cornwall, now from Mr. Coventry Patmore, now from Lacordaire, with a certain touch of philosophizing over them, is peculiarly irritating. Then there are diaries, at one time by Mr. Fields himself, and at another, apparently, by Mrs. Fields, and it is not always clear who was the real writer; in any case many of these extracts from diaries are trivial and unworthy of being printed. Who can care to read, at p. 156, "Friday. Quietly at home together. It was really a novelty," or at p. 217, "New York, December, 1876. Mr. Fields lectures in New York, Swarthmore, and West Chester, alternately, every week"? Indeed, the whole book is so weakened and injured by similar unimportant matter that it is easy to overlook the redeeming passages. One more criticism we have to make and our fault-finding is at an end. In 'Yesterdays with Authors' there were some private confidences with regard to Hawthorne which should have been kept sacred, and in this life there is a letter from poor Mrs. Hawthorne on her husband's death which the public had no right whatever to see. Even if it is taken rather as a matter of course that a celebrated author is to be allowed no privacy, we have yet to learn that the "fierce light which beats" on him is to spare no member of his family. As it is, the publication of this letter of Mrs. Hawthorne's will do a singular injustice to the memory of a very noble woman and a very devoted wife. It was written in a moment of excitement, which produced an unnatural exaltation of feeling with which it is difficult to sympathize. That it was an absolutely genuine and sincere expression of her state of mind those who knew Mrs. Hawthorne best would testify; but it was never meant for publication, and should have been preserved as a private memorial, and not given to the world as public property.

James Fields was born at Portsmouth, in New Hampshire, in 1816. His father, a shipmaster, died when his son was a mere boy. At the age of fourteen Fields was

sent to learn business at a "book-store" in Boston, and here he gradually made up for the defects in his early education, reading omnivorously and making himself of essential use to his employers. Years passed on; he was engaged to be married, but the poor girl died; and the death of her sister, whom he had subsequently married, threw sad gloom over his first term of manhood. But later on there was a happy second marriage, and his life, full of active employment and brightened by his love of books and authors, must, on the whole, have been happy. His health, however, was never strong, and he often found it necessary to take—what was to him always the pleasantest form of rest—a trip to Europe. Meanwhile, he had become head of the great Boston publishing firm of Ticknor & Fields, and, as has been already said, he won the esteem and regard of every author with whom he had to do. He was admitted a member of the most exclusive literary club at Boston, and when he appeared in London he always received the heartiest welcome from the foremost of our own men of letters. It was due to his sagacity that De Quincey's scattered essays were first collected, and it is well known with what unusual generosity he acted with regard to them. Nor was this by any means a solitary instance of his mode of dealing with English authors.

At last he retired from business, and the remaining years of his life were largely taken up with lecturing in various towns throughout the States. But this lecturing told sadly upon his strength, and though it was evidently a pleasure to him, and though the little country house which he had built gave him opportunity for rest and quiet, the inevitable end approached. He died in the April of last year, leaving behind him the happiest memory. The part of this book which interests us the most is where Mr. Fields is speaking of England. Most of his best-known American friends are happily still alive, and it is said that, as far as possible, "all personal mention of living friends" has been omitted. But many whom he cared for most in England are no longer among us, and we occasionally get a pleasant glimpse of some remembered face.

But on the whole we are not sure that anything will amuse the reader more than the unconscious *naïveté* with which Mr. Fields describes the first day he ever spent in London. Did any one else ever, before or since, show so little curiosity about our ordinary London sights?

"Dined at a chop-house. Loitered in book-shops. Went to Bath Court (Dr. Johnson's lodgings), Covent Garden, The Cock and Magpie of Jack Shepherd memory, and to Wolsey's house, now a barber's shop. Took a cab, and drove to the booksellers', Moxon's, Bohn's, Pickering's, and Murray's, whose rooms are interesting as connected with English literature. Mr. Murray's nephew showed us about the apartment, where are original portraits of Byron, Scott, Campbell, Moore, Irving, and other eminent men."

Of course he visited Stratford, and was delighted with a man on the coach

"who asked why he was so eager to stop at Stratford. 'Because Shakspeare happened to live here,' was the reply. 'Shakspeare,' said his interlocutor, 'he'd never been thought anything of, if he hadn't written them plays!'"

One of the English friends to whom he was most attached was Miss Mitford, and he was constantly cheering the good old lady by sending her any American books which he thought might please her. Leigh Hunt talked to him of Shelley,

"declaring it was impossible for his loving nature to hate any one, yet once he said, 'Hunt, we write love songs, why shouldn't we write hate songs?' He said he meant to, some time, poor fellow, added our host. Shelley disliked the second Mrs. Godwin, particularly, believing her to be untrue. He used to say, when he was obliged to dine with her, he 'would lean back in his chair and languish into hate.' 'No one could describe Shelley,' continued Leigh Hunt, 'he was always to me as if he were just arrived from the planet Mercury, bearing a winged wand tipped with flame.'"

At Paris—

"met Mr. Thackeray on the Boulevard,—like his old self and delighted to be in Paris. 'Father Prout' (Mr. Mahoney [sic]) held him by the arm. At night, dining at the 'Trois Frères,' whom should we see but Thackeray again. He came and sat with us, chatting during the evening in his inimitable way. He said Father Prout was 'good but dirty!' As we parted he shouted 'Good-bye, neighbour,' from down the arcades in his own gay fashion."

There are some pleasant reminiscences also of Walter Savage Landor, but, after all, the harvest of good stories in this life is very scanty. Those who read it may, however, be induced by it to become acquainted with what is really a good book, 'Yesterdays with Authors.'

#### NOVELS OF THE WEEK.

*Farnborough Hall.* By Hubert Simmons. 3 vols. (Tinsley Brothers.)

*In the Distance.* By G. P. Lathrop. 2 vols. (Sampson Low & Co.)

*The Doctor of the Rungapore.* By Ross Gordon. (Warne & Co.)

'FARNBOROUGH HALL' is a random treatise on modern farming held together by a slight story. Near the end is the following passage: "Ah, well! It passed off admirably. Old shoes and rice were hurled after the carriage, and we all returned that night to Farnborough Hall." Obviously, therefore, the book, being in three volumes, must be a novel; it is decidedly a novel with a purpose. Something after the style of 'Sandford and Merton,' the narrator improves every occasion with a dissertation on farming operations; and in the second volume, where the dull part of every novel is most likely to be found, the story is for a long time forgotten altogether. Things become so desperate that the writer sets out three statements with regard to potato-growing in tabular form. This is the simplest:—

	Per Acre.
Tons. Cwt.	
Brinkworth's Improved Snowflake	8 10
Magnum Bonum	7 0
Schoolmaster	5 5

The author agrees with Mr. Bright that farmers will not read, and perhaps his object is to take them unawares and force them to swallow a mass of instruction while they fancy that they are perusing a novel. Some doubt must be felt about the success of this plan. Nor can the author hope that a person in search of information about farming will get 'Farnborough Hall' rather than a set treatise, however poor the treatise may be.



At the same time it should be said that there is some fun and a great deal of good sense in Mr. Simmons's queer work.

'In the Distance,' we are told, is an American story. It is very American. Apart from the local accuracy of details, the dialect and the ways of thinking exemplified by such persons as Serious Savage—one of three typical brothers who combine the languor and keenness of the rural Yankee—Mr. Pride, the farmer on Monadnoc, and his even more delightful wife, there is something intensely national, or at least un-English, in the imaginative allegorizing from natural changes and moods of the inanimate world. The mountain is taken as a sort of key-note whereby to pitch the human lives around it. The allegory is occasionally forced, as the diction often is, but the awkwardness is not in this case indicative of a failure of anything deeper than expression. Of course the proportion between the ideal and the actual is often grotesquely at fault. The vision of the palingenesis of the world from a geological point of view is a disproportionate introduction to the trothlight of the excellent Edith with her clerical lover, though the latter incident occurs on a mountain. When Mr. Burlen speaks, if we do not cry with Edith, "in pretty distress," "You are turning me all around," it is not in default of any high efforts on the preacher's part, but because, though the man is placed vividly enough before us, he really adds little to our materials for speculation but a question as to what is in his mind. Yet there is throughout a hint that we are taken into the author's confidence as superior persons, and what shortcomings there may be are not owing to a lack of earnestness in writing. About the plot of the story there is little to be said. Edith and several lovers repair together, by a wonderful freak of circumstance, to a mountain resort of summer tourists, and their life in that region, itself admirably and most alluringly described, is destined to be the means of bringing a strain of tragedy into what has been commonplace and "cultured." A murder and a revelation of some unpleasant family history threaten to disunite the lady from her real devotee; but truth prevails. Much relief to a rather high-strained quest may be obtained from the quaint utterances of Mrs. Pride and Timothy. The latter is a capital "Down-Easter." His extraordinary churlishness in the method of his wooing, or rather being wooed by, the fair Ida is oddly contrasted with a sense of humour taking the form of exaggeration. "It's so steep here that afore the horse got to the top he could look right over his ears and see his own back," is worthy of Sam Slick.

'The Doctor' is too horrid for comfortable fiction. A poisoner who is finally disposed of in a railway accident is an unpleasant central figure, and there are not any attendant moralities to take off the unpleasant effect. The life on a P. and O. steamer is well described, and the leading lovers are made happy. Beyond this the author does not soar, and there is no particular reason to think a bolder venture would be successful. Yet there is no lack of expression if the material should happen to exist.

## HISTORICAL AND ARCHEOLOGICAL BOOKS.

*Stories from the State Papers.* By Alex. Charles Ewald, F.S.A. 2 vols. (Chatto & Windus.)—Mr. Ewald is favourably known to the reading public by the skilful way in which he has made use of his facilities of research at the Record Office. He has a very good eye for the picturesque and romantic in history, and tells his stories simply and effectively. They are all provokingly true: not a fact but can be vouched for by irrefragable documentary evidence; not a man, woman, or child whose name occurs but really and truly was a living personage; not an incident that did not actually occur. The very dresses of the actors in these strange dramas are all historical. The play of fancy is extinguished when Mr. Ewald acts as showman. These stories have all appeared before in various periodicals, but as no one is in the least likely to have read more than one or two of them, seeing that they are dispersed in all kinds of serials, from the *Edinburgh* down to *Temple Bar* or *Time*, Mr. Ewald has done wisely in collecting them into these two pleasant and very readable volumes. The stories which we specially recommend are 'A Love Match' and 'The Captive of Castille' in the first volume, and the extremely sensational narrative entitled 'The Lancashire Witches' in the second. When Mr. Ewald attempts to deal with the more difficult problems of history he is not so happy as might be wished. 'The Gathering of the Storm,' a reprint of a long article in the *Westminster Review*, is rather pretentious than successful; and the story of the Gunpowder Plot is hardly worthy of the exquisite fac-simile in photo-zincography of the celebrated letter to Lord Monteagle which serves as a frontispiece to the book. Mr. Ewald's volumes are likely to meet with a large circulation, and, on the whole, they may be said to deserve it.

*Tracts (Rare and Curious Reprints, MS., &c.) relating to Northamptonshire.* Second Series. (Northampton, Taylor & Son; London, Stock.)—This is a collection of very various materials, from which the Northamptonshire antiquary may glean many facts which are worth bearing in memory, and out of which the general student will be able to pick a few things of some value. We have said before that enough has been reproduced concerning the horrible superstition of witchcraft; and we cannot, therefore, profess to be very thankful that the 'Relation of the Tryal, Condemnation and Execution of Ann Foster' has been reprinted. These witchcraft pamphlets are rare, as they gave great delight to our ancestors, and were passed on from hand to hand until they were worn out. If some student who does not shrink from filth and horror would give a really good history of the witchcraft delusion, he would be doing good service; but these fragmentary accounts, written for the delectation of the lowest of the people, can do little good. The belief is nearly as powerful as ever among our rural poor, and we are by no means sure that it is not as needful to write popular books and articles against it now as it was in the days when magistrates and judges were under the influence of this stupid delusion. A much wiser choice has been exercised in reproducing John Mulliner's 'Testimony against Periwig-Making and Playing on Instruments of Music.' Mulliner was one of the early members of the Society of Friends, a good soul evidently, but sorely troubled by the wickedness and the fanaticism of the days in which his lot was cast. The poor man was by trade a wig-maker; but he came to the conclusion that his was a sinful employment, and gave it up accordingly. His great delight was music, and he was wont to play upon the "cittern or treble viol"; but he discovered that such pleasure was an unlawful indulgence, and at once burned his instruments, "and had great peace of mind in doing it." His exclamation when he made this, to him, great sacrifice is very touching: "It is true I love this musick, but what

good can these sounds do me when my soul wants peace with God?" We get a frightful hint as to the state of our prisons in the reign of Charles II. Mulliner speaks, without any protest against such barbarity, of several religious sufferers dying in the county gaol, as he supposes, from "the straitness of the place..... and for want of common air." We have in Tract IV. a memoir of the noted Puritan, John Dod, Rector of Fawsley, with several versions of his well-known sermon on malt, and a bibliographical list of all the known editions of his various works. This last is very useful, as it has evidently been compiled with great care; we do not, however, think that it is complete. 'The Worthy Sayings of Old Mr. Dod' have been immensely popular among the poor, and many editions of these detached remarks, both in a broadside and chapbook form, have not found their way into the great libraries. Dod, though a Puritan, had little of the ascetic in his nature; this, perhaps, accounts in some degree for the lasting popularity of works which, judged by our standards, are not of a high order. That he had a vein of poetry in his nature may be gathered from more than one of his sayings. The most noteworthy example, perhaps, is the story of how on one occasion he was at Holmby House, and was asked "by an honourable personage to see the stately building erected by Sir Christopher Hatton; he desired to be excused, and to sit still looking on a flower in his hand, giving this reason, 'I see more of God in this flower than in all the beautiful edifices in the world'"—a mistake, perhaps, but one which it required a poet to make. The 'Customes of Yardley Hastings,' in 1607, is a valuable addition to our knowledge of village life. It is not, as might be thought from its title, a manor customal, but is an account, taken on the oaths of old men, of the ecclesiastical customs of the parish. The parson seems to have been a very important personage, greater in this instance, we should gather, than even the lord of the manor. He took tithes of every possible thing. How he managed to avoid being cheated, unless he could exercise spiritual terrors, passes our comprehension. He had, however, several non-spiritual things to do in return for these *decime minime*; for instance, the wheaten bread and the beer consumed when the bounds were beaten on the Rogation days had to be supplied by him; the town bull and the town boar were to be provided at his cost; the hayward's wages were paid by him. He had to give a dinner to the whole town at Christmas, and to find barley straw at Christmas and Easter, "that the parishioners might be warme in the church with comfort to hear God's word." If Messrs. Taylor & Son know of the existence of any more parish or manor customals as interesting as this they will be doing good service by giving them to the world.

*Fasti Ecclesie Sarisberiensis; or, a Calendar of the Bishops, Deans, Archdeacons, and Members of the Cathedral Body at Salisbury, from the Earliest Times to the Present.* By William Henry Jones, M.A., F.S.A. (Salisbury, Brown & Co.)—It is hard to believe that the author of this considerable work—a work which displays an amount of sound learning and scholarly industry unhappily too rare among the benefited clergy in our time—should have written the exceptionally flimsy 'History of the Diocese of Salisbury' published by the Society for Promoting Christian Knowledge. If we are to believe the title-page, the first part of this painstaking compilation was printed in 1879, so that there is the less excuse for the shortcomings of the diocesan history. Mr. Jones has so very far surpassed himself in these 'Fasti Ecclesie Sarisberiensis' that even his enemies, if he has any, will hardly venture for the future to bring up his other book in judgment against him, and he may claim by this last publication to have laid the Church of England under a real obligation.

The book will at once take its place as a standard work. It consists of two parts. In the first the author gives a succinct account of the history of the diocese of Salisbury, written with care and sobriety, and not as if it were intended for nursery governesses. This is followed by a complete list of the bishops and archdeacons of the diocese from the earliest times to the present. There is hardly a name mentioned to which some biographical notice is not appended, the authorities being in all cases given *en regard*. The second part does the same for the cathedral body as is done in the first part for the episcopate, and complete indices are added. In a volume of 460 pages, bristling with dates and references and containing many thousand names, it is inevitable that some mistakes should occur; but it may safely be said that no more valuable biographical apparatus in the department of English church history has appeared since the publication of the new edition of *Le Neve's 'Fasti'* by Sir Thomas Duffus Hardy in 1854. It is, in fact, a highly important contribution to that class of books which specialists must have upon their tables, and which are the tools with which historians work. It is not always—it is not often—that the men who spend the best years of their lives in bringing out a book involving great labour and research meet with their reward; and we are therefore the more glad that Mr. Jones has not been left out in the cold, but has been made a member of that cathedral chapter of whose history and constitution he knows so much.

THE Council of the Yorkshire Archeological Association have just issued, in a handy volume, the *Returns of the Poll Tax for the West Riding levied in 1379* (Bradbury, Agnew & Co.), portions of which have been printed from time to time in the *Journal of the Association*. The Subsidy Roll containing these returns is one of the earliest and most valuable of the kind. It contains the names of all persons aged sixteen years and upwards not being notorious mendicants. Prefixed to the book is an extract from the Parliament Roll, showing the basis on which the tax was laid. From this curious old French document we learn, as a matter of more general interest, that "le Meir de Londres paie come un Conte," that is, four pounds; and the aldermen, "chescun come un Baron," pay forty shillings.

*History of the Religious House of Pluscardyn.* By the Rev. S. R. Macphail, M.A. (Edinburgh, Oliphant, Anderson & Ferrier.)—Three priories of the Valliscaulan Order were founded in the remoter districts of Scotland during the reign of Alexander II., some thirty years after the institution of the mother house by Viard in the Val des Choux, in Burgundy. That of Ardchattan, in Argyshire, owed its origin to Duncan MacDougall; Beaulieu, in Ross-shire, was founded by John Bisset; Pluscarden was established by the king himself in the glen of a tributary stream of the Lossie. In Mr. Chisholm Batten's 'History of Beaulieu Priory' some pages were devoted to an account of the last of these, but Mr. Macphail, animated by a local interest in Pluscarden, and struck by the pathetic picture drawn by Mr. Batten of the present condition of the Val des Choux priory, set to work on a more complete collection of materials relative to the Scottish house, and made a personal visit to the ruins of Val des Choux. This journey was not without pleasant result, for it showed that Mr. Batten's gloomy description was altogether imaginary, and led to the introduction into the present work of a satisfactory outline of the history of the old French priory. The account given has been prepared from M. Mignard's 'Histoire des Principales Fondations Religieuses du Bailliage de la Montagne, en Bourgogne' (1864), a work of which the issue was limited to 120 copies. After very considerable research, Mr. Macphail has succeeded in presenting a careful, intelligent, and tolerably complete history of the priories of Urquhart and

Pluscarden, previous to and after their union and the annexation of the latter to Dunfermline in 1454 as a cell of the Benedictine Order. There is very little of special interest in the history of either of these institutions, but the author has contrived to introduce a more popular element into his work by furnishing an account of superstitions still surviving in Morayshire, and some amusing traditions of the glen of Pluscarden. It may be mentioned that in ancient times this district was the seat of iron and glass industries. We have observed but few omissions of importance. We find no notice, however, in the author's list of William, who appears as prior of Urquhart in 1445, or of an unnamed prior of Pluscarden who acted as chamberlain to the regent Randolph after the death of Robert Bruce; and in later times we miss any allusion to the fact that Alexander Dunbar, prior of Pluscarden, sat in the provincial council held at Edinburgh in November, 1549, for the reformation of the monks and clergy. If this assembly contained men like Mr. John Winram and the procurator of John Mair, himself too old and feeble to attend, there were others whose lives were scandalously immoral, such as the prior of Pluscarden, Donald abbot of Cupar, the Bishop of Dunblane, the Bishop of Aberdeen, and Patrick Hepburn, Bishop of Moray, whose palace was described by Buchanan as "by far the most corrupt existing in wine and harlotry," and the training school of the dissolute Bothwell. Sir William de "Butyrgak" (printed "Butyrgak" on p. 221 in a reprint from the 'Book of Kilravock'), prior of Urquhart in 1343, is doubtless a mistake for Butyrgask, and it may be conjectured that he was a kinsman of several persons of that name who held high offices of State during the reigns of Robert and David Bruce. Jaunty expressions like "Prior Beaulieu," "Prior Freymot," "good Andrew Haag" (nothing good of him is mentioned), should have been avoided; and it is impossible to approve of the jerky style in which the book is written, or the constant repetition of the first personal pronoun. The maps, charters, and other illustrations are abundant and serve their purpose.

THE Gaelic Society of Inverness has just issued the ninth volume of their *Transactions*; for so they call the miscellaneous contents of their publication, though they differ much from what is usually understood by the *Transactions* of a learned society, the meeting at Inverness being not so much of a learned as a social society, if one may so speak. Thus its biggest transaction is to meet once a year at a *fête*, where speeches are made in which the Gael is praised, and his enemies, real or imaginary, are, so to say, roasted in state; the victim this time is Mr. Sime, one of Her Majesty's Inspectors of Schools in the Highlands. One of the most interesting things in the volume is a paper by Mr. William Mackay on the Strathglass witches of 1662; but another Mackay, who discourses in Gaelic on the subject of All Hallows' Eve, talks in the old style about the Druids and the Beltuin. It is refreshing at this time of day to find a real student of Davies's 'Celtic Researches,' and one who thinks it worth his while to retail to the Gaels of Inverness the charming derivation of the name of Apollo given by Davies: Apollo, it appears, is purely Welsh, being in reality nothing but Ap Haul, or Son of the Sun.

THE indefatigable archaeologist and anthropologist Mr. J. Park Harrison has issued a monograph entitled *A Descriptive Account of the Incised Slate Tablet and other Remains lately discovered at Toton, with Plates* (Quaritch). Mr. Harrison writes: "In adopting the view that the tablet may contain a funeral list of objects required by a deceased chief, I am merely following Sir John Lubbock and Mr. Tylor. If their views are correctly applied in the present case, the interest that attaches to the slate tablet is increased, for it would be, perhaps, the latest instance that has been met with of the Celtic

funeral custom of burying objects for use in another state. The change had been gradual from the sacrifice of the most valued ornaments, or weapons to that of inferior and even miniature articles, and the practice may here and there have died out in outline representations of the objects required."

#### OUR LIBRARY TABLE.

*The Life and Times of Frederick Douglass from 1817 to 1882, "written by himself" ('Christian Age' Office), is a work of singular interest. Many fugitive slaves besides Mr. Douglass have written the story of their lives, but he is the only one of his class who has succeeded in achieving a position among the foremost Americans of his time. His narrative of his slave life on a plantation in Maryland and of his subsequent experiences as a domestic slave in Baltimore and elsewhere will serve to deepen the abhorrence with which the English people regard "the peculiar institution." There appears to be no reason to believe that he has painted the system in unduly dark colours, or that he is guilty of exaggeration when he makes the exercise of absolute power transform otherwise humane men into cruel and capricious despots. The contrast which he draws between the treatment of the miserable plantation negroes and that of the pampered slaves who lived at "the great house" explains the reason why so many superficial tourists, who formed their impression of slavery from what they saw of it as guests of the planters, became apologists of an institution whose patriarchal side they had only been permitted to see. Slavery being abolished, Mr. Douglass now feels himself at liberty to explain the precise mode of his escape, with regard to which he had previously observed a prudent reticence, lest he should unwittingly prevent other fugitives from obtaining their freedom. It appears that, like many other runaway negroes, he borrowed a free coloured sailor's papers, and that, having rigged himself out in nautical dress, he managed to find his way to New York, where he first assumed the name of Frederick Douglass. It was at New Bedford that he first met Mr. Garrison, the anti-slavery leader, whom he describes as being "then a young man of singularly pleasing countenance and earnest and impressive manner," whose constant text-book was the Bible. At Nantucket in 1841 Douglass made his first speech in public. Although at the outset he was extremely nervous, he so quickly gained ease and fluency as a speaker that many persons refused to believe that he had ever been a slave. As Mr. Douglass is unable to throw any light whatever upon his paternity, it is impossible to say whether his oratorical powers are inherited. His gifts as a public speaker soon led to his being regularly engaged as a lecturer; and as he found it difficult to restrain his desire to speak on the general question, his friends—alarmed at the display of such unwonted eloquence—were perpetually suggesting to him on the platform that he had better stick to his story, and give his audience a little of "the plantation speech." In 1846 he paid his first visit to England, and made the acquaintance of O'Connell, who introduced him to a great audience in Conciliation Hall as "the Black O'Connell of the United States." He makes a curious blunder in his reference to Sir John Bowring, who, he says, "had represented England as minister to China," and in whose conversation about that country he was consequently much interested. This was in 1846 or 1847, whereas it was not till 1848 that Lord Palmerston appointed Sir John Bowring consul at Canton, and the latter had no personal acquaintance with China at the time Mr. Douglass describes him as having already played a part in its diplomatic affairs. Historically speaking, the most important part of Mr. Douglass's work is the account which he gives of his interview with John Brown before the rising at Harper's Ferry. He makes it clear*



that John Brown's object was not to excite an insurrection, but to destroy the money value of slave property by running off slaves from the plantations, and then providing them with a secure place of refuge in the neighbouring mountains. Mr. Douglass, in an interview which he had with John Brown in an abandoned stone quarry near Chambersburg, Pennsylvania, vainly endeavoured to dissuade him from his rash enterprise. He pointed out to the old man that even if he captured the government arsenal at Harper's Ferry, his success, by setting the whole nation against him, would prove fatal to him and to his companions. Although Mr. Douglass gave this advice, yet Governor Wise charged him with being an accomplice of the insurgents, and there is reason to believe that if he had not, on the advice of his friends, left the country for a time, he would have been surrendered for trial to the authorities of Virginia. We are tempted to dwell upon Mr. Douglass's services to his race during the war, but we think we have said enough to show that the history of slavery in the United States cannot be written without reference to his remarkable career. Mr. Bright has written a few words of introduction. As he has known Mr. Douglass for thirty-six years, we regret that he has not attempted to give a critical estimate of the labours of a man who, in the teeth of inveterate prejudice and by the sheer force of intellect, has raised himself from the lowest ranks of the slave class to the honourable position of United States Marshal of the District of Columbia.

To Messrs. Sampson Low & Co. we are indebted for the *English Catalogue of Books* for 1881, a work deserving of all encouragement as most useful both to the journalist and the bookseller.—To Messrs. George Bell we owe a handy reprint of 'Rasselas,' 'The Vicar of Wakefield,' 'Gulliver's Travels,' and the 'Sentimental Journey,' all comprised in one volume, which is included in the "Standard Library," and rightly styled *Classic Tales*. We are glad to find that Mr. Bell has declined to tamper with the text by expurgation.

THE *Report of the Committee of the Liverpool Free Library* states that the several departments continue in a state of efficiency, and are fully appreciated by the public. The second volume of the catalogue of the reference library has been issued. A new lecture hall has been opened, and the Walker Art Gallery is to be extended, so as to avoid the removal and replacing of the permanent gallery pictures annually during the exhibition. The most important event connected with the arts has been the purchase of the picture by Mr. Dante Rossetti entitled 'Dante's Dream.'

THE *Report of the Committee of the Plymouth Free Library* is unusually long. The library maintains its popularity.

M. LOUIS LÉGER has reprinted from the *Revue de l'Histoire des Religions* an excellent article entitled *Esquisse Sommaire de la Mythologie Slave* (Paris, Leroux), which may be strongly recommended to all who are interested in the obscure field which it describes, one which is full of traps and pitfalls for unwary explorers. Its great merit is that it tells the student what he must avoid. The sketch of what Slav mythology was is excellent, whether it deals with the gods mentioned in ancient Russian texts—such as Svarog, the god of the sky; Dajbog, the god who gives, the sun; Perun, the thunder-god, the counterpart of the Scandinavian Thor; Volos, the god of cattle; and all the minor deities of the river and the forest—or with the deities of the Slavs, who, along the shores of the Baltic and the valley of the Elbe, developed a ritual and a priestly class which seem to have been unknown to their eastern and southern kinsmen. But of more importance, as being to most minds an entirely new revelation, is the account of what Slav mythology was not. Almost every one who has written on the subject has relied upon the authority of the

Czech or Bohemian glosses which accompany the text of the 'Mater Verborum'—the well-known Latin vocabulary compiled by Salomon III., Bishop of Constance—in the MS., attributed to the thirteenth century, which is preserved in the library of the Prague Museum. M. Leger warns his readers that the greater part of these glosses are fabrications, belonging to the same class as certain apocryphal works which have unhappily rendered all Bohemian evidence on historical and mythological subjects suspicious. It is much to be feared that, in spite of M. Leger's warning, mythologists will continue to quote the evidence of the 'Mater Verborum' in favour of the existence among the heathen Bohemians of a Belboh, or White God; a Devana, daughter of Perun and Letna, answering to Diana, daughter of Jupiter and Latona; a Sytivrát or Saturn; a Trihlav, a deity having three goats' heads; and a number of other divinities, whose alleged existence is entirely due to what M. Leger calls "une forme de patriotisme assez bizarre." The credit of having exposed these falsifications belongs to Dr. Patera, who published three conclusive articles on the subject in 1877; but as they were written in Bohemian, and appeared only in a periodical published by the Prague Museum, they were not likely to attract the attention of foreigners. M. Leger has done good service by rendering their results accessible to the general public.

We have on our table *The Constitutional History of England from 1760 to 1860*, by C. D. Yonge (Marcus Ward),—*Middlebrough and its Jubilee*, edited by H. G. Reid ('Home Words' Office),—*The First Book of Knowledge*, by F. Guthrie (Marcus Ward),—*The Iliad of Homer*, by H. Hailstone (Cambridge, Johnson),—*Technical Vocabulary, English-French*, by Dr. F. J. Verschover (Hachette),—*Familiar Science Studies*, by R. A. Proctor (Chatto & Windus),—*Moses and Geology*, by S. Kinns (Cassell),—*Outlines of Naval Hygiene*, by J. D. Macdonald (Smith & Elder),—*Concrete Buildings for Landed Estates*, by J. Birch (Pettitt),—*Further Steps in the Principles of Agriculture*, by Prof. H. Tanner (Macmillan),—*An Easy System of Calisthenics and Drillings*, by T. A. McCarthy (Allen & Co.),—*Thoughts on Marriage*, by E. Kingsbury (Simpkin),—*Caleb Booth's Clerk*, by Mrs. G. L. Banks (Simpkin),—*Only a Twelve-month* (Marcus Ward),—*Dogs of Other Days*, by Eve B. Simpson (Blackwood),—*Kilkee*, by E. Kerr (Bemrose),—*Earnest Lives* (Edinburgh, Nimmo),—*Neath Southern Skies*, by W. Graham (Poole),—*May's Dream*, by F. M. Savill (Shaw),—*Douglas and other Poems*, by J. M. Sutherland (Douglas, Isle of Man, Brown & Son),—*Daphnis, Poems*, by H. G. Hellon (Kegan Paul),—*Victoria Regina*, by G. Gravener (Harrison),—*Should the Revised New Testament be Authorised?* by Sir E. Beckett, Bart. (Murray),—*The Lord's Supper* (Hodder & Stoughton),—*The Greatness of Christ*, by T. S. Engall (Hamilton),—*The God-Man* (Stock),—*Living Truths for the Head and Heart*, by the Rev. C. D. Bell, D.D. (Nisbet),—*Isms, Old and New*, by G. C. Lorimer (Trübner),—*Epochs of the Papacy*, by the Rev. A. R. Pennington (Bell),—*Histoire de Charles VII.*, Vol. I., by G. du Fresne de Beaucourt (Paris, Librairie de la Société Bibliographique),—*Die Geschichte des Montanismus*, by G. N. Bonwetsch (Nutt),—*Les Théories du Docteur Wurtz*, by J. Girardin (Hachette),—*König Lear*, by Dr. Hirschfeld (Leipzig, Gruhn),—*Etwas aus dem Gevissen*, by L. Schüking (Stuttgart, Spemann),—*Le Jeu Public et Monaco*, by Dr. Prompt (Paris, Dentu). Among New Editions we have *Kate Coventry*, by G. J. Whyte-Melville (Longmans),—*Endymion*, by the Earl of Beaconsfield (Longmans),—*The Life of H.R.H. the Prince Consort*, Parts IV. and V. (Smith & Elder),—*The History of Sandford and Merton*, by T. Day (Routledge),—*The Giants and how to Fight Them*, by the Rev. R. Newton (Edinburgh, Nimmo),—*Andersen's Fairy Tales* (Routledge),

—*A Practical Introduction to Greek Prose Composition*, by T. K. Arnold (Rivingtons),—*Shakespeare's Tragedy of Cymbeline*, by the Rev. H. N. Hudson (Boston, U.S., Ginn & Heath),—*Alterthum und Gegenwart*, 2 vols., by E. Curtius (Williams & Norgate),—*Tenant Right in Tipperary* (Edinburgh, Menzies),—*Gallant Sepoys and Soucars*, by Major W. J. Elliott and Lieut.-Col. Knollys (Dean),—*The Victoria Cross in Zululand and South Africa*, by Major W. J. Elliott (Dean),—and *During Deals Afloat: Royal Navy*, by Major W. J. Elliott (Dean).

# LIST OF NEW BOOKS.

## ENGLISH.

### Theology.

Carter's (T. T.) *Parish Teachings*, The Apostles' Creed and Sacraments, cr. 8vo. 4/6 cl.  
Hawkes's (H.) *An Evening Service for Solemnizing the Lord's Supper*, cr. 8vo. 2/6 cl.

### Poetry.

Armstrong's (G. F.) *A Garland from Greece*, 12mo. 9/ cl.

### History and Biography.

Ballantine's (Mr. Serjeant) *Some Experiences of a Barrister's Life*, 2 vols. 8vo. 2s/ cl.  
Bedford's (Rev. W. K. R.) *Regulations of the old Hospital of the Knights of St. John at Valetta*, 8vo. 7/6 cl.  
Dicey's (S.) *Victor Emmanuel*, 2/6 cl. (The New Plutarch.)  
Innes's (W.) *History of Rome*, Vols. 4 and 5, 8vo. 3s/ cl.  
Jerrold's (B.) *Life of George Cruikshank*, in Two Epochs, 2 vols. cr. 8vo. 2s/ cl.  
Lecky's (W. E. H.) *History of England in the Eighteenth Century*, Vols. 3 and 4, 8vo. 3s/ cl.

### Geography and Travel.

Congreve's (J.) *Visitor's Guide to San Remo*, with Maps, 3/ Dobbs's (R. S.) *Reminiscences of Life in Mysore, South Africa, and Burmah*, cr. 8vo. 4/6 cl.  
Figgis's (Rev. J. B.) *Lessons learnt in Italy and the Riviera*, cr. 8vo. 3/ cl.  
Picturesque America, ed. by W. C. Bryant, Vol. 1, 4to. 4s/ cl. Three in Norway, by Two of Them, with Maps and Illustrations, cr. 8vo. 10/6 cl.

### Science.

Banner's (E. G.) *Wholesome Houses, a Handbook of Domestic Sanitation and Ventilation*, cr. 8vo. 2/6 cl.  
Parnell's (A.) *The Action of Lightning and the Means of defending Life and Property from its Effects*, cr. 8vo. 7/6 cl.  
Seboth's (J.) *Alpine Plants painted from Nature*, the Text by F. Graf, edited by A. W. Bennett, Series 3, 2s/ cl.  
Simple Ailments of Horses, their Nature and Treatment, by W. F., cr. 8vo. 5/ cl.

### General Literature.

Fitzgerald's (P.) *Recreations of a Literary Man, or Does Writing Pay?* 2 vols. cr. 8vo. 21/ cl.  
Gardening Illustrated, Vol. 3, imp. 8vo. 6/6 cl.  
Lisle's (A.) *Faith, Hope, and Charity*, cr. 8vo. 6/ cl.  
Metropolitan Police Court Jottings, by a Magistrate, 2/ cl.  
Rowe's (R.) *How our Working People Live*, 12mo. 2/6 cl.

## FOREIGN.

### Fine Art.

Beiträge zur Kunstgeschichte, Parts 5 and 6, 8m.  
Kunst u. Künstler d. 19. Jahrh., Part 1, 1m. 5s.  
Opferbecke (A.): Die Bauformen d. Mittelalters in Sandstein, 10m. 5s.

### Philology.

Brückmeier (E.): Die Provenzalischen Troubadours, 4m. 40.  
Brück (J.): Hodoeporicon B. Willwaldi, Uebers. u. Erläutert, 2m.  
Sieviers (E.): Angelsächsische Grammatik, 2m. 80.  
Stern (A.): Lexikon der Deutschen Nationalliteratur, 3m. 50.

### Science.

Barrande (J.): Acéphalés, Vol. 6, 15m.  
Hermann (L.): Handbuch der Physiologie, Vol. 4, Part 2, 12m.  
Thoms (R.): Untersuchungen üb. das Grösse u. das Gewicht der Anatomischen Bestandtheile d. Menschlichen Körpers, 8m.  
Ziemssen (H.): Handbuch der Therapie, Vol. 3, Part 1, 6m.

### General Literature.

Fontane (T.): *L'Adultera*, 4m.

## YOUTH AND NATURE.

Is this the sky, and this the very earth  
I had such pleasure in when I was young?  
And can this be the identical sea-song,  
Heard once within the storm-clouds' awful girth,  
When a great storm from silence burst to birth,  
And winds to whom it seemed I did belong  
Made the keen blood in me run swift and strong  
With irresistible, tempestuous mirth?

Are these the forests loved of old so well,  
Where on May nights enchanted music was?  
Are these the fields of soft, delicious grass,  
These the old hills with secret things to tell?  
O my dead youth, was this inevitable,  
That with thy passing, Nature, too, should pass?

PHILIP BOURKE MARSTON.

## SIR ISAAC NEWTON'S SCIENTIFIC AND OFFICIAL PAPERS.

## II.

BUT less trouble and fewer vexations came to Newton from the ignorant triflers, who pestered him with schemes alternately wild and knavish, than from the clippers and counterfeiters, for whose discovery and punishment he was required to do by turns the work of a detective officer and the work of a public prosecutor. The case of Chaloner the coiner, who did not close his career at Tyburn until he had charged Newton and his agents with conspiracy to bring him to the gallows despite their knowledge of his innocence, shows how these uncongenial duties exposed him to the resentment of the miscreants whom he was expected to bring to justice. It is not wonderful that he begged the Treasury to relieve him of obligations that were scarcely less inappropriate to his office than offensive to his self-respect and dangerous to his character. "The new reward of forty pounds per head," he remarked in the letter, an undated draft of which may be found at Hurstbourne, "has now made courts of justice and juries so averse from believing witnesses, and sheriffs so inclinable to impanel bad juries, that my agents and witnesses are discouraged and tired out by the want of success and the reproach of prosecuting and swearing for money. And this vilifying of my agents and witnesses is a reflexion on me which has grieved me and must in time impair and perhaps wear out my credit. Besides that I am exposed to the calumnies of as many coyners and Newgate solicitors as I examine or admit to talk with me, if they can but find friends to believe and encourage them in their false reports and oaths and combinations against me. I do not find that the prosecuting of coyners was imposed upon any of my predecessors (tho' some of them have done it) or is consistent with the Privy Seal; for he that gathers up the estates of convicted criminals should not intermeddle in this matter..... 'Tis the business of an attorney, and belongs properly to the King's Attorney and Solicitor-General; and they are best able to go through it, especially with such assistance as they can procure. And therefore I humbly pray it may not be imposed upon me any longer."

From the several papers that refer to Wood's notorious halfpence and farthings, the searcher of the documents may gather a considerable body of evidence pointing to the general worth of the Wolverhampton manufacturer, and to the goodness of the copper money that, occasioning a droll ferment in Ireland, afforded Dean Swift an acceptable opportunity for raising an outcry against the Government. When the money had been made and an order had been issued by the Treasury for its trial, Newton suggested that it would be better for the credit both of the money and its maker that, instead of being performed at Bristol, the trial of the Pix should take place in London; and when the assay had been effected with proper care at the Tower in accordance with this suggestion, Sir Isaac Newton made the following report to the Lords of the Treasury:—

"May it please your Lordships,—According to your Lordships' order, the Pix of the copper moneys coined by Mr. Wood for Ireland has been opened and tried in the Mint by the King's Assay Master before us. And by the Comptroller's account (to which Mr. Wood has agreed) there has been coined from Lady Day, 1723, to March 28, 1724, in halfpence 55 tons 5 cwt. 3 qrs. 0 lb. 12 oz., making in value 15,480l. 11s. 10d.; and in farthings 3 tons 17 cwt. 2 qrs. 10 lb. 8 oz., making value 1,086l. 6s. 3d. And by the specimens of this coinage, which from time to time have been taken from several parcels and put into the Pix, we found that sixty halfpence weighed 14 oz. (troy) and 18 pennyweight, which is about a quarter of an ounce above one pound avoirdupois, and that thirty farthings weighed three ounces and three-quarters of an ounce (troy) and forty-six grains. And that both halfpence and farthings when heated red hot spread very thin under the hammer without cracking, as your Lordships may see by the pieces now laid before you. But tho' the copper was very good, and the money taken one piece with another was full weight, yet the single pieces were not so equally coined in weight as they should have been. We found also that thirty-two old halfpence, coined for Ireland in the reigns of King Charles II., King James II., and King William and Queen Mary, weighed six ounces

and eighteen pennyweight (troy), that is 1084 grains apiece one with another. They were much worn. And if about six or seven grains be allowed to each of them one with another for loss of their weight by wearing, they might at first weigh about half-a-pound avoirdupois one with another. But they were made of bad copper. Two of those coined in the reign of King Charles II. wasted much in the fire, and then spread thin under the hammer, but not so well without cracking as those of Mr. Wood. Two of those coined in the reign of King James II. wasted in the fire, and were not malleable when red hot; and two of those coined in the reign of King William and Mary wasted much more in the fire, and turned to an unmanageable substance like a cinder, as your Lordships may see by the pieces now laid before you. We reckon the copper of Mr. Wood's halfpence and farthings to be of about the same goodness and value with the copper of which the copper money is coined in the King's mint for England, or worth about 12d. or 13d. per pound weight avoirdupois in the market, and the copper of which the halfpence were coined for Ireland in the reigns of King Charles, King James, and King William, to be much inferior in value, and almost of no value in the market, the mixture being uncertain, and not bearing the fire for converting it to any other use."

This being the officially certified quality of the copper money that was offered to the Irish when their commerce was in urgent need of a larger supply of the cheapest currency, it is manifest that whilst its acceptance would have proved beneficial to the interests for whose convenience it had been manufactured, its rejection by the ignorant populace at the spur of political prejudice and artfully stimulated political passion was no less injurious to the country than irritating to the Government. Demonstrating that the whole business of this luckless coinage was innocent of even the mild taint of jobbery attributed to it by comparatively impartial writers, Newton's certificate must also be held to purge the contractor's honour of the discredit put upon it by inauspicious circumstances.

## CHAUCER'S "ECLYMPASTEYRE."

King's College, March, 1882.

There these goddys lay and slepe,  
Morpheus and Eclympasteire,  
That was the god of slepes eyre.  
That slepe and dide noon other werke.

Bake of the Duchesse, 168-9.

Mais la déesse noble et chière  
Tramist puis sa messagiere  
Pour moi au noble dieu dormant;  
Et le douc dieu fit son command;  
Car il envoya parmi l'air  
L'un de ses fils Enclimpostair.  
Froissart's *Paradis d'Amour*.

TYRWHITT, as is well known, gives up this strange word, which is known to occur only in these two passages. The annotator in the edition connected with the name of Robert Bell "ventures to consider it a Greek word (*ἐκλμπάσττω*), which cannot, however, be traced to classical authors, formed from *ἐκλμπάνω*, a rare form of *ἐκλείπω*, one of the meanings of which is to cease, to die," &c. This is, indeed, being venturesome—it is reckless audacity. To make no other objection, how could such a form as *ἐκλμπάσττω* be drawn from *ἐκλμπάνω*? Not of more value—of less, if possible—is M. Sandras's suggestion that the word in question is compounded of *engle* (= *ang*) *imposteur*. Nor yet satisfactory are the derivations from *ἐκλμπήτιρ* or *ἐγκλμπήτιρ*. Nor does Dr. ten Brink seem as happy as his excellent scholarship might lead us to hope when he solves the difficulty by supposing that "pasteire" is a corruption of "Phobetora," undoubtedly right as I believe him to be in his interpretation of "Eclym," which he takes to be "Ikelon."

The passage in Ovid, which Chaucer is more or less following, runs as follows, 'Met.' xi. 633-48:—

At p'ar [Somnus] e populo natorum mille suorum  
Excitat artificem simulatoremq; figure  
Morphea. Non illo solius sollertius alter  
Exprimit incessus, vultumque sonumque loquendi;  
Adicit et vestes et conuictissima cuique  
Verba. Sed hic solus homines imitatur; at alter  
Fit fera, fit volucris, fit longo corpore serpens.  
Hunc Ikelon superi, mortale Phobetora vulgus  
Nominat. Est etiam diverse tertius artis,

Phantasos. Ille in humum saxumque undamque trabemque  
Quaque vacat anima fallaciter omnia transit.  
Regibus hi ducibusque mos ostendere vultus  
Nocte solent; populos alii plebemque pererrant.  
Præterit hos senior; cunctique e fratribus unum  
Morphea qui peragat Thaumantidos edita, Somnus  
Eligit.

Dr. ten Brink, it will be seen, links together the celestial and the mortal names of the second of these thousand sons of Sleep; and so "Eclympasteire" would mean Like-Scarer. This is a somewhat awkward combination, as if one were to speak of Reuchlin-Capnio, Gerrit-Eraamus, &c. Still it is not impossible, especially as Chaucer's scholarship was not of the most accurate kind. And a graver, if not a fatal, objection to this explanation is the difficulty of that corruption of *Phobetora* into *Pasteire*.

I now beg to propose a new solution of this perplexing term. I hold that it is a compound of *Ikelon* and *plastor*, and so means simply likeness-maker, semblance-moulder. Thus it exactly contains the idea of Ovid's phrase, "Artificem simulatoremq; figure," and of a line immediately preceding those quoted, viz.:—

Somnia que veras aequant imitamine formas.

This is, indeed, the dominant idea of the passage, and is well expressed by such a compound as *Ikelo-plastor*.

Every one, I think, will agree that this formation would readily, would quite naturally, yield *Eclympasteire*. *Ikelon* would so easily become *Iklon*, and this *Eklon*, *Eklin*, and, through the influence of the *p*, *Eklm*, or *Eklm*, or *Eclm*. And *plastor* would so easily drop its *l*, for phonetic reasons, through the influence of the *l* in *Eclm*; and would inevitably corrupt its termination.

If it is objected that Chaucer could not know Greek enough to make such a compound, I answer, without going into the question how much Greek was known in England in the fourteenth century—a question on which something might well be said, if there were any need, or if the occasion served—that both *Ikelon* and *plastor* were accessible enough, if no Greek whatever was known to Chaucer and his contemporaries. *Ikelon*, as we have seen, he would find in Ovid; and derivatives of *πλάσσω* were sufficiently common in Latin. Thus Pliny has *plastes*; and *plasso* itself, *plasticator*, *plasticus*, as well as *plasma* and *plasmo*, occur in Latin writers of one age or another in post-classical literature. Ducange registers *plastaria*, *plasteria*, *plastrarius*, *plastrerius*, &c. Perhaps the identical form in Chaucer's mind was one of these latter. The stem must also have been familiar to Chaucer in various French derivatives. As to the meaning, Pliny uses *plastes* in the sense of a modeller, a statuary, and quotes a saying that *plasticus* was "mater statuariae sculpturaeque et celature." Chaucer's acquaintance with the 'Historia Naturalis' is well known.

JOHN W. HALES.

## RIVAL MAGAZINES.

185, Fleet Street, E.C.

MR. WALFORD, I doubt not, can take good care of himself in any dispute with Mr. Stock; but as the publisher of the *Antiquarian Magazine* and *Bibliographer*, I beg to give a distinct and emphatic denial to that gentleman's assertion that any advertisement sent from the West-End and intended for his magazine has been "intercepted" here. In fact, no advertisements came from West-End advertisers, as specified by Mr. Stock, except further orders from those firms who had previously advertised in the *Antiquarian Magazine* and *Bibliographer*. Had there been "intercepting" at all, Mr. Stock knows very well the fault would not have been with Mr. Walford, but with

WILLIAM REEVES.

Hampstead, April 5, 1882.

MR. STOCK is a man of letters, but in accusing me of "intercepting" an advertisement he was aware that he was entering upon the domain of



fiction, for the plain reason that I am the editor, not the publisher, of the *Antiquarian Magazine and Bibliographer*, which he has done his best to crush. Should he prove to my satisfaction the interception of any advertisement intended for himself, I will order the money to be refunded, or I will refund it myself. Mean time I challenge him to name the advertisement or the West-End house to which he refers. This is simply a creation of a vivid imagination.

Not so my accusations against him; for I accuse him publicly of "intercepting" early in last year a book, 'Collectanea Antiqua,' vol. vii., sent as a present to me in my private capacity from Rochester by my old friend Mr. C. Roach Smith, and addressed to me at Stock's shop in Paternoster Row in perfect ignorance of my severance from him. I have repeatedly asked for this book, but thus far in vain. Let me add that I quite acquit my good friends Messrs. Wheatley and Gomme of all complicity in this sharp practice, to use no harsher term; and that I will send, free of cost, to any reader of the *Athenæum* who wishes to see it, a copy of my 'Letter to Lord Talbot de Malahide,' giving a full history of the "Rival Magazines." I will trouble you no further in this matter.

E. WALFORD.

#### ALGERNON SIDNEY.

Blackrock, Dublin, March 25, 1882.

As no writings of Algernon Sidney in his early years appear to have as yet been published, it may be interesting to give some account of a hitherto unpublished letter, addressed by him, when about twenty years of age, to his mother, the Countess of Leicester. This letter was written on the 18th of June, 1643, at Dublin, where Sidney was then employed as captain of a troop of horse, under his brother Philip, Viscount Lisle, eldest son of the Earl of Leicester, Lord Lieutenant of Ireland, who was resident at that time in Oxford. Sidney commences his letter with details in relation to the expected conclusion of a treaty, then in progress, for cessation of hostilities between the Marquis of Ormonde, on behalf of the Crown of England, and the Confederated Irish. This measure Sidney and his associates of the English army then in Ireland considered would be very unfavourable to their interests. After some statements on these matters, Sidney writes as follows:—

"I doubt not but your Ladiship will judge that whatsoever of these inconveniences doe happen, this will be noe fit place for me to stay in, and will the more favourably receive my request for your leave to come into England, and grant it, not only as requisite for thes alleaged reasons, but necessary, in not being able to subseist here but upon credit, the most sure way to ruine the fortune of one that hath noe stock to rely upon. I have already suffered something in that kind. If I continue here I cannot expect but to runne into that inconvenience soe farre as not to be able to recover myself suddenly. I am not desirous to leave this kingdome through any other designe than to leave that which is certainly bad for that which may be better, I think not possibly worse. If I had well knowne how to dispose of myself, I must confesse I should not have bin patient here soe long. I am not likely to seek after thes employments which many others receive with greedinesse. Nothing but extreme necessity shall make me think of bearing arms in England, and yet it is the only way of living well for those that have not estates: And, besides, there is soe few that abstaine from warre for the same reason that I doe, that I doe not know whether in many mens eyes it may not prove dishonorable to me. My brother [Viscount Lisle] hath a designe to goe into Holland, which I cannot doe (without my arrears be paid at London, which I doe not much rely upon) unless I should be burdensome to my friends, which is the greatest of all misfortunes. If I could procure any employment abroad, I should think myself extremely happy, but the obtaining of any is soe uncertaine, that it is not much to be trusted unto, for the King's businessse, I believe, hath bred ill intelligence betwixt the Prince of Orange and my Lord of Northumberland,\* by whoes favour I might heretofore have had a very good employment in Holland,

if I had had as much of it, as I have ever hoped and shall ever desire by my services to deserve. It is easy for me to find difficulties, but very hard to solve them: after having thought long upon my condition, I could comme near noe other resolution but not to think of it at all, until I come to your Ladiship, to whoes commands I will ever be obedient, as to the rule of all my actions."

This letter of Algernon Sidney was, with others, despatched in June, 1643, for England by a "post-boat," which was captured at sea by a Wexford frigate hostile to the English Parliamentarians. The captain of the frigate delivered the letters to the Mayor of Wexford, then under the government of the Irish Confederation, and he transmitted them to the Supreme Council of that body, with a communication, dated 29th of June, stating the circumstances under which they had been placed in his hands. The writers of the letters, anticipating possible interception, had not in some cases attached their signatures to their communications, the principal of which were, however, soon identified as having emanated from Sir John Temple, Master of the Rolls and member of the Privy Council in Ireland, and Philip Viscount Lisle. The letter now under notice was certified by the Secretary of the Supreme Council of the Confederation and two members of that body as "written by Lord Lisle's brother." That it is a holograph of Algernon Sidney will be at once apparent to those acquainted with his writing. It is preserved, with the other letters intercepted at the same time, in the fifth volume of the "Carte Papers," in the Bodleian Library, to the authorities of which I am under many obligations. The circumstance that Algernon Sidney's name does not appear on the letter may account for its having hitherto escaped the notice of his biographers.

Fac-similes of a page of this letter and of an autograph of Algernon Sidney, attached to a document dated at Dublin in November, 1642, will shortly appear in the second volume of my 'History of the Irish Confederation and the War in Ireland, 1641-43.'

JOHN T. GILBERT.

#### JÖRGEN MOE.

WE regret to learn that the Bishop of Christiansand died at his residence in that city on the morning of the 27th ult., after a long and painful illness. It is obvious that since that of Welhaven in 1875, Norway has sustained no loss so severe as the death of this eminent poet and comparative mythologist. Jørgen Engbreten Moe was born at Hole in Ringerike on the 22nd of April, 1813. He showed signs of precocity, and entered the University of Christiania at the age of seventeen. Among his schoolfellows was Asbjørnsen, among his fellow collegians Andreas Munch, with both of whom he maintained friendship through life. Very early, indeed, with the former of these companions Moe began the collection of the early songs and stories of the Norse peasantry, which had previously been entirely neglected. Moe did not close his university career until 1839, when he began to give himself to literature. His first publication was a volume of Norse 'Songs, Folk-Ballads, and Staves,' published in 1840. In 1841 appeared the first edition of Asbjørnsen's and Moe's famous 'Norske Folke-eventyr,' to the second edition of which, in 1852, Moe added an interesting preface. After having been a tutor in various schools and families, in 1845 Moe received a fixed position as Professor of Theology at the Military School of Norway, where he remained for eight years. Meanwhile very great public interest was taken in his mythological investigations, and in 1847 he was sent by the Government through Thelemarken and Setersdalen to collect folk-tales. In 1850 Moe collected his lyrical poems in a single volume, and in 1851 he published 'I Brønden og i Tjernet' ('In the Well and in the Tarn'), an exquisite collection

of prose stories for children. His second volume of poems, called 'En liden Julegave' ('A Little Christmas Present'), appeared in 1859. He took orders, and from 1853 to 1863 was resident chaplain in the country parish of Sigdal. In the latter year he received the living of Bragernes in the town of Drammen, and in 1870 became parish priest at Vest Aker, a village on the slope of the first hill as one drives westward out of Christiania. Here the present writer enjoyed the privilege of visiting him in July, 1872. Already his health was failing, and it was not without much hesitation that on the 28th of August, 1875, he consented to accept the diocese of Christianssand. In 1877 he collected his works into two volumes, excluding those stories which he had published in union with Asbjørnsen. He had determined to resign his duties as a bishop, and his pension was to have dated from the 1st of April, 1882. Had he lived four days longer he would not have died Bishop of Christianssand.

The poems of Jørgen Moe are few in number and unambitious in aim, but they possess an extraordinary lyrical felicity, a flavour of mountains which is quite their own, and a delicate charm which will always secure them a place in literature. It is in pure lyrics that Moe excels; his romances show perhaps too strongly the influence of Welhaven and of Christian Winther. As a prose writer his great classic will hand down his name and that of Asbjørnsen to posterity as long as the civilization of Norway lasts. The domestic mythology of Europe exists in no other form so beautiful and consistent, and it is not saying too much to affirm that these are the best folk-tales in the world. Their great importance is now universally admitted; but when it first occurred to Moe and to his friend to preserve them they were looked upon with contempt, and the memory of them was on the point of expiring. These stories have been repeatedly translated, by Sir George Dasent many years ago, and recently, in a very full and careful version, by Mr. H. L. Brækstad. Bishop Moe's eldest son, Hr. Moltke Moe, has followed in his father's footsteps, and is pursuing with enthusiasm the same branches of comparative mythology.

E. W. G.

#### SALE.

THE sale of Mr. Ouvry's important library of manuscripts and printed books commenced at the end of last week at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and will finish in the present. Amongst the more curious and rare volumes sold during the first four days were: A collection of 370 autograph letters of eminent English and foreign actors and actresses, musicians, literary men and women, &c., which sold for 245*l.* (bought in Baron Heath's sale for 210*l.*). Biblia Latina, manuscript on vellum, 26*l.* A collection of 194 penny ballads, 59*l.* Barclay's Ship of Fools, 19*l.* A collection of 184 broadsides of the reign of Charles I., 38*l.* An assemblage of pamphlets relating to Queen Caroline, 21*l.* Daniel's Panegyric and small poems, 16*l.* 5*s.*; Delia, 88*l.* and 65*l.*, being first and second issues in 1592; Panegyricke, 30*l.* 10*s.* Dickens's correspondence, containing 177 of his own letters and 149 addressed to him, 150*l.* Drummond's Forth Feasting, 60*l.*, purchased in 1858 for 8*l.* 15*s.* Froisher's Three Voyages, 68*l.* A collection of dramatic documents in manuscript, 61*l.* Gould's Birds of Great Britain, 85*l.* Hakluyt Society's Publications, 46*l.* 10*s.* Harleian Society's Publications, 23*l.* Horæ, MS. with miniatures, 40*l.* Another Horæ, MS. with miniatures, 25*l.* Heures à l'Usage de Rome, printed in 1503 by Veron, 20*l.* Jordan's Royal Arbor of Loyal Poesie, Claraphil and Clarinda, and Nursery of Novelties, 33*l.* 17*s.* 6*d.* Marlow's Massacre at Paris, 17*l.* 10*s.*, almost double former prices. Johnson's Nine Worthies, 24*l.* 10*s.* Lodge's Glaucus and Scilla, 29*l.* 10*s.*, bought in Caldecott's sale for 8*l.*; William Longbeard, 15*l.* 15*s.*; Wounds of Civill War, 14*l.* 5*s.*,

\* Henry, ninth Earl of Northumberland, father of the Countess of Leicester.

bought in Rhodes's sale for 4*l.* 10*s.*; Rosalind, 63*l.*, a high price considering that Heber's copy sold for 5*l.* 10*s.* Middleton's Blacke Booke, 28*l.* 10*s.*, but sold in Midgley's sale for 7*l.* 17*s.* 6*d.* Milton's Lycidas, first edition, 64*l.*, whilst Holland's only brought 13*l.* Manuscript documents, from 1494 to 1697 inclusive, 45 papers, 50*l.*

### Literary Gossip.

MR. SWINBURNE is engaged in writing the article "Mary Stuart" for the 'Encyclopædia Britannica.'

WE have pleasure in stating that the rumour, which we mentioned last week, that Mr. Cross has abandoned the idea of writing a biography of George Eliot, turns out to be incorrect.

MR. J. H. HESSELS, the learned editor of the 'Lex Salica,' has finished an interesting work on Gutenberg which will shortly be published by Mr. Quaritch. The volume contains a severe criticism of Dr. Vanderlinde's recent work on the same subject, and gives reasons based on original research for pronouncing about half a dozen of the so-called Gutenberg documents to be forgeries. Mr. Hessels has cleared the Gutenberg controversy of much irrelevant matter, and, at any rate, lays a plain issue before the reader's judgment. This important contribution to bibliographical literature is backed by the high authority of Mr. Henry Bradshaw, Cambridge University Librarian, who has given the author much assistance.

'POST MORTEM,' a *jeu d'esprit* which of late attracted some attention, is said to be written by Mr. A. M. Brookfield, the author of a novel published three years ago and called 'The Bachelor.'

A PAMPHLET will be published in a day or two by Mr. Effingham Wilson, reviewing the position and prophecies of the bimetalists. The author is Mr. Arthur Crump, the well-known writer on financial topics.

WE have to record one of those sudden and too early deaths which startle a large circle of friends. Miss Lucy Crane, sister of Mr. Walter Crane, and herself an artist and author, died on March 31st at a friend's house near Bolton, Lancashire, in which district she had been giving a series of lectures on art, notable for their literary value and for the womanly grace with which they were delivered. Her voice and her style of reading, her rare mixture of simplicity and earnestness, sweetness and dignity, will not soon be forgotten by those who had the privilege of hearing her. She had rendered valuable assistance in writing and arranging with her brother the texts and music of his well-known colour-printed books, and she had lately finished a new translation of 'Grimm's Fairy Tales' to be illustrated by him. A thoroughly cultivated woman, beloved for her amiable qualities by all who knew her, Miss Crane's death leaves a blank not easily to be filled.

WE are glad to hear that the long expected first part of the 'Specimens of Early English,' edited by Dr. Richard Morris for the Clarendon Press Series, is almost ready for publication, and will be issued shortly after Easter. Prof. Skeat contributes a short preface.

PROF. SKEAT will publish with the Clarendon Press the Gospel of St. Mark

in Mosso-Gothic, with outlines of Mosso-Gothic grammar and a glossary.

THE second volume of the 'Catholic Records' was, we are glad to hear, practically completed before the death of the Rev. T. F. Knox, D.D., of the London Oratory, and it will shortly be issued by Mr. David Nutt. It contains letters and memorials of Cardinal Allen from the year 1567 to about 1612. These are transcribed from the Public Record Office and other English collections, as well as from the archives of the English Colleges at Rome and Valladolid, and from the archives at Brussels and Simancas. Some two hundred and twenty of the letters are now being printed for the first time, so that the work can hardly fail to be of interest to students of Elizabethan history.

A NEW work of fiction, in three volumes, entitled 'A Sapphire Ring,' by Mr. Richard Dowling, will be published this month by Messrs. Tinsley Brothers. The same publishers have in the press 'On the Grampians,' a sporting book by Mr. Fred. Field Whitehurst (a "veteran" of the *Daily Telegraph*).

'THE RUSSIAN EMPIRE: its Origin and Development,' by S. B. Boulton, is the title of the new volume of "Cassell's Popular Library" to be issued on the 25th inst. The work will be furnished with an historical map of the Russian empire from Ivan the Great, showing the successive enlargements of the empire to the present time.

THE Pitt Press will publish next October the Palestinian redaction of the Mishna contained in the Cambridge University Add. MS. 470, edited by the Rev. W. H. Lowe, who is, we believe, one of the candidates for the vacant Regius Professorship of Hebrew. Several Hebraists of note are competing for the chair.

THE translation of E. von Hartmann's 'Philosophy of the Unconscious,' on which Mr. W. C. Coupland has been engaged for the last three years, is expected to appear before the end of this year in the "English and Foreign Philosophical Library," published by Trübner & Co. A translation of Schopenhauer's great work, 'The World as Will and Idea,' by Mr. R. B. Haldane and Mr. J. Kemp, will also appear in the same collection about Easter, 1883.

MESSRS. SIMPKIN & MARSHALL will issue immediately Mr. Charles K. Salaman's long promised book, 'Jews as They Are,' which has been materially increased since it has been in the press, notably by a study of Shylock from a Jewish point of view.

THE death is announced of Mrs. Adolphe Smith, daughter of Mr. Blanchard Jerrold and granddaughter of Douglas Jerrold. Deceased was a frequent contributor to periodical literature, and, by a melancholy coincidence, one of the magazines for April contains an article from her pen, entitled 'Death among the Veterans.'

DR. W. VIETOR, now of University College, Liverpool, the editor of the *Zeitschrift für Orthographie, Orthoepie, und Sprachphysiologie*, is about to edit an 'Orthographisch-orthoepisches Deutsches Wörterbuch,' giving the present (usual and official) spellings and pronunciation of all German words in common use, including a large number of words borrowed from other lan-

guages, proper nouns, &c. Due attention will be paid to the opinions of other German phoneticians and orthoepists. This first German pronouncing dictionary will be published by the well-known firm of Gebrüder Henninger, Heilbronn.

MESSRS. WARD, LOCK & Co. have secured the right of reissuing in England and America the elaborate illustrations to the French edition of the Waverley Novels, now being published by Messrs. Didot & Co., of Paris. They will be brought out by Messrs. Ward & Lock in connexion with a new edition of Sir Walter Scott's works.

A SERIES of "Holiday Handbooks" is in preparation to some little frequented districts at home and on the Continent. The first, 'A Trip to the Ardennes,' by Mr. Percy Lindley, will be followed early in May by 'A Holiday in Holland,' to which a chapter on North Holland and the dead cities of the Zuyder Zee will be contributed by Mr. Thomas Purnell.

ANOTHER serious attempt has been made to rescue the libraries of Stamboul from the destruction which during many years has thinned the number of the MSS. by theft and decay. Salih Effendi, a distinguished member of the Ulema, has been appointed director-general and charged with this task. It has been alleged there are, or ought to be, a million of MSS. and books in the libraries, but an account published in the *Athenæum* some years ago, derived from the *Salnameh* or official almanac, of the numbers in each library bears out no such total. Salih Effendi has commenced a catalogue or calendar, and has had a preliminary survey of some of the libraries. He has found a parchment Cufic Koran, in two volumes folio, alleged to be written by the son-in-law of the Prophet, the Khalif Ali Abu Taleb, and of which the characters were gilt by order of Mohammed II. Another Cufic Koran is said to have belonged to the Khalif Othman. In the library of Santa Sophia is a work styled 'Felakat-i-Naptieh,' the existence of which was unknown to Turkish scholars, and which appears to be the Nabathæan book of agriculture. The original is said to have been saved from the Alexandrine Library.

WITH reference to the catalogue of the Herculean papyri mentioned lately in the *Athenæum*, Prof. Comparetti writes to a correspondent that it will appear in the volume 'La Villa Ercolanese dei Pisoni la, sua Biblioteca ed i suoi Monumenti,' a folio which is in the printer's hands, and will most likely make its appearance some time next autumn.

PROF. MENDELSSOHN, of Dorpat, is working in our great libraries for an edition of Cicero's 'Epistolæ Familiares' with a critical apparatus.

DR. LANDAUER, of Strasbourg, is preparing a new critical edition of the Massorah on the Targum Onkelos, edited some time ago by Dr. Berliner.

THERE is discontent in Rome because of the sudden abandonment of the attempt to celebrate the centenary of Metastasio. The performance of Piccini's 'Olimpiade' was absolutely fixed, when—it is said from want of funds—the committee decided to postpone the celebration until the unveiling of the



poet's monument. It is, however, stated that the company of Signor Bellotti-Bon is studying the 'Attilio Regolo,' and that the Romans may get from private enterprise what their organized committee was unable to accomplish. It remains to be seen whether the dramatic qualities of Metastasio be sufficient to ensure the success of the undertaking.

WE mentioned some time ago that a Home Study Society had been started in India. It is now in its second term, and although there has not been anything like a rush on the part of Anglo-Indians to join it, yet those who have joined are so decidedly in earnest that there is a fair prospect of the society taking root and becoming a success. Many most enthusiastic letters have been received from both men and women entirely unknown to the secretary from widely different districts, from which it would seem that the society supplies a want which had begun to make itself felt. Mrs. Scott Boys, wife of the Deputy-Commissioner for Oudh, is the secretary, and will be glad to receive communications from intending members addressed to her at Faizabad.

In addition to the Slavonic grammars which Mr. Morfill has undertaken to write for Mr. Trübner's "Collection of Simplified Grammars," grammars of the following languages are in preparation for the same collection:—Modern Greek, by Mr. E. M. Geldart; Hungarian, by Mr. Ign. Singer, of Buda-Pesth; Assyrian, by Prof. Sayce; Hebrew, by Dr. Ginsburg; Pali, by Mr. Rhys Davids; Danish, by Miss Otté; grammars of the Cymric of Wales, Cornwall, and Brittany, and of the Gaelic of Ireland, Scotland, and the Isle of Man. Mr. Trübner is also making arrangements for the preparation of Roumanian, Finnish, Albanian, Siamese, Burmese, Japanese, Chinese, Swedish, and Icelandic grammars.

PROF. SEELEY'S 'Life and Times of Stein' is being translated into French. The book is attracting a good deal of attention among students of history on the other side of the Channel.

## SCIENCE

*Opium-Smoking in America and China: a Study of its Prevalence, and Effects, Immediate and Remote, on the Individual and the Nation.* By H. H. Kane, M.D. (New York, G. P. Putnam's Sons.)—*The Other Side of the Opium Question.* By W. J. Moore. (Churchill.)—The above two little books may with great advantage be read together by those who wish to form an opinion for themselves on the opium controversy; and, indeed, if the reader, when he has mastered their contents, will refer to one or two of the debates on the same subject which are scattered over the pages of Hansard, and will thereby acquaint himself with the views of those responsible for the government of India, he will then have pretty well covered the whole ground. Dr. Kane has made a scientific study of the pathological effects of opium-smoking on the human system, or at any rate among persons of European system, and the information which he has to give on this branch of the subject lends a special importance to his present work. The vice of opium-smoking is, it appears, largely on the increase among the inhabitants of the United States, and Dr. Kane has accordingly applied himself to the task of arousing public opinion, in the hope that some means may be discovered

for checking the evil. The prospect, however, if Dr. Kane's views are correct, is not very cheerful. He calls his fellow countrymen "essentially a nervous people.....gladly welcoming narcotics and stimulants," who go to "very decided excess in all matters of this kind." He tells us that in some States heavy pecuniary penalties and imprisonment have been by law imposed both upon those who sell and those who smoke opium; yet after all he quotes with approval the statements of a police officer of special experience, who says, "We don't pretend to have broken up the habit of opium-smoking;.....that can't be done by any number of ordinances, no matter how rigidly enforced. ....It will rapidly increase"; and then goes on to remark that in San Francisco the anti-opium-smoking ordinance drove the white smokers out of Chinatown, "but the vice came along and scattered the smokers, planting them, in fact, in every portion of the city." Dr. Kane is a strong advocate for the suppression of the opium traffic. He recommends that "an international agreement" should "be signed by the representatives of all peoples to supply no opium to the Chinese market" (not perhaps over-zealously considering how the consequent rise in the price of the drug would stimulate the cultivation of the poppy in China); but the above extracts from his own pages remind us at once that laws and treaties are but as quarantine regulations, which can at best only limit the spread of diseases that they are impotent to cure. The statistics given by Dr. Kane and by Mr. Moore as to the quantity of "native" opium, or opium produced in the provinces of China, and as to the ratio of opium-smokers to non-smokers among the Chinese community are conflicting and untrustworthy; the population of the Celestial Empire is not known with any degree of certainty; and many other factors material to a correct solution of these questions are matters of conjecture. Mr. Moore, on the other hand, combats the opinions represented by the Anti-Opium Society, and, contending that experience demonstrates the use of opium all over the Eastern hemisphere to be on the whole a moderate use, to be in some respects beneficial, and comparable to the moderate use of spirits or tobacco, he argues that if the Government of India were to make it an impossibility for a Chinaman to obtain opium from Malwa or Benares many disastrous consequences, without any counter-balancing advantages, would result, and in particular that the Chinese would be obliged to smoke opium of home growth, which is a drug much more deleterious than that produced on Indian soil. Some interesting remarks are to be found towards the end of his book on the value of opium as a prophylactic against certain classes of disease. It is stated to be a remedy for consumption, and that smokers not unfrequently commence the practice to check the spitting of blood. Again, those who live in undrained ground or other localities favourable to the development of malarious diseases are described as deriving much benefit from the use of opium; and the implication follows that in a land such as China, where the laws of health and sanitary science are altogether ignored, opium is a medicinal agent of the highest possible value. Opinions quite adverse to this view of the question have been as stoutly upheld by other writers, and until more complete information has been collected no prudent person would pronounce a definite judgment; but those who have the opportunities will, it is hoped, pursue the investigation. If Mr. Moore's arguments are founded on true data, if people on taking to the opium pipe give up alcohol, some future generation may, perhaps, welcome in this country the substitution of the opium "den" for the gin-palace. Mr. Moore tells us that Li Hung Chang and Tso Tsung Taang said lately to our minister at Peking: "Out of the two evils, we would prefer to have your opium if you will take away all your missionaries." No reference is given to

any authority for this story; the remark, however, is pregnant, and if there has been any misconception as to the language which was really used it would be well if some one of the missionary bodies would publish the correct version.

*Geological Survey of Newfoundland.* Alexander Murray, Director; James P. Howley, Assistant. (Stanford.)—This is a very solid book. It contains all the official reports of the Geological Survey of Newfoundland, from Mr. Murray's first record of work in 1864 down to his account of the occurrence of gold near Briggs in 1880. A collection of reports which have already been published as official documents scarcely needs a review, and we will content ourselves by saying that to any one interested in the geological structure and mineral resources of Newfoundland the volume is simply invaluable.

## ANTHROPOLOGICAL NOTES.

THE annual issue by the Royal Society of Northern Antiquaries of Copenhagen to its foreign Fellows, just delivered, consists of a French translation of a paper written in Danish by Chamberlain Worsaae, the vice-president of the Society, entitled 'Archæological-Ethnographical Comparisons between the Old and New World in the Ages of Stone and of Bronze,' read before the Society on November 19th, 1878, and published in its *Aarbog for Nordisk Oldkyndighed og Historie* for 1879. The object of the distinguished author is to correct, by an examination and comparison of prehistoric remains, the hypothesis of a great difference of time between the first peopling of the old world and that of the new.

Dealing first with the stone age, he maintains that man seems to have appeared in America in conditions analogous to those of Europe a little after or immediately before the end of the glacial period. He points out also the practical identity between the remains found in shell-mounds in Denmark, in America, and in Japan. A similar harmony is observed between the forms of weapons, &c., in the later stone age, illustrated by the discovery in Japan of perforated weapons similar to the so-called ceremonial axes or hammers of America and to other like objects in the North of Europe.

Turning to the bronze age, Dr. Worsaae reviews the forms of weapons and implements found in Central and Southern Asia (the East Indies, Persia, Palestine, Turkestan) and the evidence of the existence of a bronze age in China furnished by weapons in our own museums, asserting, with Pfizmaier, that the use of copper or bronze gave way to that of iron in China about the third century B.C. Passing on to the bronze swords from Japan, the size and cumbrousness of which seem to forbid the idea that they can have served for actual weapons, and to point to a symbolical or religious signification, he finds analogous forms in Denmark, leading to the same inference. Those from North-western America likewise present an Asiatic type. The analogy between Asiatic civilization and that of Mexico and Peru has long been observed.

The bronze age in Greece and Asia Minor subdivides itself into two. There is a plain distinction between the rude and undeveloped forms of bronze implements found by Schliemann in the Troad and the numerous and elegant varieties, sometimes adorned with gold and silver, found in Mycenæ and in various parts of the Grecian archipelago. A fine specimen, adorned with gilt hatchets, from the Isle of Thera, is figured as an illustration to the paper.

Dr. Worsaae's general conclusion is that the same current of civilization which spread from Asia over the known world in historic times had its analogy in prehistoric times, and that the culture of the bronze age in both hemispheres was probably propagated from centres situated in Asia.

Dr. Sophus Müller has been appointed a secretary of the Royal Society of Northern An-

tiquaries of Copenhagen, in succession to the lamented Prof. C. Engelhardt, who died on November 11th, 1881. Dr. Müller is attached to the Royal Museums of Copenhagen, and has contributed papers on anthropological and antiquarian subjects to the Society at its meetings.

Prof. Engelhardt was appointed one of the members of the Committee for Northern Antiquities on the reorganization of the Society in 1865, and became secretary for that section in 1868. His contributions to the publications of the Society principally illustrate the early iron age, which in Denmark was pervaded by a strong Roman element, and attained its full development about the middle of the third century of the Christian era. His last recorded paper on the subject was read in November, 1879.

Mr. Francis Galton's article in the *Fortnightly Review* on the anthropometric laboratory has the weight that attaches to his position as chairman of the Anthropometric Committee of the British Association, as well as the interest that belongs to every production of so scholarly a writer and so acute an observer as Mr. Galton is. He looks for the time when every one may get himself and his children weighed, measured, and photographed at stated intervals, and the results registered on a systematic plan. He would go further, and have the energy, endurance, agility, and medical history of individuals tested and recorded, and points out how advantageous this would be in preserving biographical incidents, ascertaining useful facts, developing the influence of heredity, and working out the statistics of the life-history of persons and communities.

#### ASTRONOMICAL NOTES.

A NEW comet, the first of the present year, was discovered by Mr. Wells, of Boston, U.S., on the 18th of March in the constellation Hercules, and its approximate place the next night, March 19th, was found to be R.A.  $17^h 55^m$ , N.P.D.  $56^\circ 35'$ . It was described as having a tolerably well-defined round nucleus, less than 1' in diameter, equal to a star of the eighth magnitude, and with a tail less than half a degree in length. Announcements of the discovery having been telegraphed to Europe, it was observed by Dr. J. Palisa at Vienna and by Dr. Lamp at Kiel on March 21st, and by M. Bigourdan at Paris on the 22nd. Mr. Lohse, observing it at Lord Crawford's Observatory, Dun Echt, on the 23rd (when its place was R.A.  $18^h 1^m$ , N.P.D.  $54^\circ 34'$ ), described it as "moderately bright, with a straight tail about 6' long, almost exactly preceding." Several determinations of the orbit have been made, by which it appears that the comet is approaching both the earth and sun, and becoming rapidly brighter. According to Mr. Hind, the perihelion passage will take place on the 15th of June, at the approximate distance from the sun of not more than one-tenth of the earth's mean distance; the apparent brightness about that time will probably be very great, and we may expect the comet to become easily visible to the naked eye next month. It is now a few degrees to the north of  $\alpha$  Lyrae, and above the horizon all night, but attains its greatest elevation in the heavens about five o'clock in the morning, a little before sunrise. The following are the places (for Berlin midnight) for the next ten days, from the ephemeris of Dr. Oppenheim, of Berlin, according to whom the perihelion passage will take place on June 16th:—

Date.	R.A.	N.P.D.
April 7	18 31 14	44 31
" 8	18 33 41	43 44
" 9	18 36 13	42 56
" 10	18 38 50	42 7
" 11	18 41 32	41 18
" 12	18 44 21	40 28
" 13	18 47 16	39 36
" 14	18 50 19	38 44
" 15	18 53 30	37 51
" 16	18 56 49	36 57
" 17	19 0 18	36 3

Its distance from us at the present time is about 120,000,000 miles.

Another small planet, the third of the present year and reckoning as No. 223 in a general list, was discovered by Dr. J. Palisa at Vienna on the 9th of March. The planet is of only the thirteenth magnitude, and was discovered by Dr. Palisa whilst searching for Dido, No. 209.

A new private astronomical observatory is being established at Rome on the northern extremity of the Janiculum, where that hill on the western side of the Tiber approaches very near the Vatican. It will be provided with an equatorial of 9½ inches aperture and 14 feet focal length; and Prof. G. Stanislaus Ferrari, formerly assistant to the late Father Secchi, has been appointed director.

#### SOCIETIES.

ROYAL.—March 30.—The President in the chair.—The following papers were read: 'On the Development of the *Ossicula auditus* in the Higher Mammalia,' by Mr. A. Fraser; 'Description of Portions of a Tusk of a Proboscidean Mammal (*Notelapha Australis*, Owen),' by Prof. Owen; 'Action of Ethylene Chlorhydrate upon the Bases of the Pyridine Series and on Quinoline,' by Prof. K. A. Wurtz; and 'On the Movement of Gas in Vacuum Discharges,' by Messrs. W. Spottiswoode and J. F. Moulton.—The Society adjourned over the Easter recess.

CHEMICAL.—March 30.—Anniversary Meeting.—The President, Prof. Roscoe, gave his annual address, and congratulated the Fellows on the satisfactory condition of the Society, both numerically and financially. There are now 1,175 Fellows enrolled on the register.—Dr. Gilbert was elected President for the ensuing year.

INSTITUTION OF CIVIL ENGINEERS.—April 4.—Mr. Brunlees, V.P., in the chair.—It was announced that the Council had recently transferred Messrs. W. Elliot, J. W. D. Harrison, T. Hennell, A. Latham, W. L. Owen, and R. Quigley to the class of Members; and had admitted twenty-two gentlemen as Students.—At the monthly ballot Messrs. C. La F. Hillman, S. Jackson, and J. M. R. Lisboa were elected Members; N. Bennaton, A. H. Birkinshaw, H. G. Boyce, W. Colson, W. Cross, T. V. Davison, W. Gumbley, H. Gore, D. B. Horn, L. M. Kortright, D. W. McArthur, W. Matthews, J. T. Shand, W. G. Strype, and E. G. Woodford, Associate Members; and C. McG. Bate an Associate.—The paper read was 'On the Theory of the Gas Engine,' by Mr. D. Clerk.

ROYAL INSTITUTION.—April 3.—Mr. G. Busk, Treas. and V.P., in the chair.—Mr. B. Baker and Mr. W. E. Rich were elected Members.

#### MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural, 3.—Scientific Committee and Fruit and Floral Committee.  
Wed. Meteorological, 8.  
Thurs. Telegraph Engineers, 8.—Description of a Form of Battery of Low Internal Resistance, Mr. F. Higgins; 'Tests of Incandescent Lamps, with Special Reference to the Decrease in Resistance of the Carbon with an Increase of Electro-motive Force,' Mr. A. Jamieson.  
Fri. New Shakespeare, 8.—Shakespeare's Characters contrasted with those of Scott and George Eliot, Dr. P. Ilyne.

#### Science Gossip.

In the remarkable paper he read last week at the Society of Arts, Prof. Barff described his new antiseptic compound boro-glycerid ( $C_3H_5Bo_3$ ). The lecture was illustrated by specimens of food from Jamaica, the Falkland Isles, Zanzibar, &c., preserved in all their freshness of colour, taste, and aroma. Oysters opened in September last and kept in an open glass jar were eaten and pronounced perfect. Fresh turtle, sardines, lobsters, cream, eggs, pigeons, pheasants, beef, and mutton were exhibited in the raw and cooked state. Most of these were at least three months old, and some dated back a twelvemonth. In the discussion which followed many applications unmentioned by the lecturer were suggested; one especially which cannot fail to be a boon to the medical profession, viz., the preservation of anatomical and pathological specimens in their original freshness and colour. Its use on the small scale in families is not, perhaps, the least notable point of interest, small joints previously steeped in a solution of the material keeping indefinitely after cooking. We may add one word as to expense. The cost of treating the fifty pounds of meats and fish on the lecture table would be under two shillings.

On the 3rd of April Mr. Christie, F.R.S., the Astronomer-Royal, was made an honorary member of the Company of Clockmakers, as his predecessors have been, and invested with the livery robe in the presence of the Master, Mr. Deputy Atkins, the Lord Mayor, Sheriffs, &c. The celebration was of more interest on account of the award of the Company's prizes for chronometers by the Astronomer-Royal at the Royal Observatory, Greenwich, and the consequent accession to the freedom of the Company of the successful competitors, Mr. Kohlberg and Mr. Mercer. The Astronomer-Royal entered fully into the subject of these competitions. Formerly the Government gave premiums of 300l., 200l., and 100l.; but, having succeeded in getting good instruments at low rates, the Admiralty now content themselves with giving the commercial price.

In the 'Correspondence between the Science and Art Department and the Treasury as to the Organization of the Normal School of Science and the Royal School of Mines,' published as a Parliamentary Paper by Command, we find the following remarkable passage: "The Committee of Council, having carefully examined into the whole question, have come to the conclusion that it will, in all probability, be found eventually advisable to move the entire establishment now in Jermyn Street to South Kensington, and they have been strengthened in this opinion by further communications they have had with Prof. Huxley on the subject of the fossil collections in his charge, and the nature of the space required for their exhibition."

PROF. HULL, F.R.S., has brought before the Royal Dublin Society a series of maps to which he has given the title of 'Palæo Geological and Geographical Maps of the British Isles.' On one set is represented by colour the position of each geological formation, and by a lighter shade of colour the area over which each formation is supposed to extend beneath the more recent strata. On the other set the palæo-geography is represented—the land by shades of brown, and the sea by blue colour, thus displaying the physiography of past geological times.

THE Abbé Moigno in *Les Mondes* describes an apparatus, the invention of M. Louis Mouras, which renders all excreta inodorous, and, by removing them entirely from the action of the air, makes all infection impossible. This apparatus is named "Vidangeuse Automatique," and it is said to act "without any addition of chemical ingredients." The Vidangeuse is patented.

M. J. DESSANS in *La Nature* describes an apparatus which he has contrived for governing the radiation of a ray of light from a Drummond lamp into a jar of oxygen. He concludes, from numerous experiments frequently repeated, that light effects a direct transformation of oxygen into ozone.

#### FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.  
THOS. ROBERTS, Secretary.

THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES BY Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

*Les Médailleurs de la Renaissance: Vittore Pisano. Par Alois Heiss.* (Paris, Rothschild.)

REFERENCE has already been made in this journal to the growing interest displayed in medals, especially in Italian medals of the Renaissance, and the volume before us would seem to show that this interest is rapidly



spreading. The series of papers which Dr. Friedländer is now bringing out in the Prussian 'Jahrbuch für Kunstsammlungen' are not addressed to the general public. Dr. Friedländer prints in his texts every scrap of information that can be brought together concerning his subject. The reader is required to master not only the conclusions which may be drawn from the materials which the writer has amassed, but also the materials themselves, and all the processes of analysis and deduction by which each little bit of evidence is painfully established or demolished. If he attempts to skip he is lost; he has therefore no choice but to make himself acquainted with every minute detail, until he lays down the volume as competent to cite authorities and discuss vexed questions in all their bearings as Dr. Friedländer himself.

M. Heiss, on the contrary, writes for the drawing-room table of the wealthy amateur. He has, it is true, based the general arrangement of his work on the scheme previously adopted by Dr. Friedländer; that is to say, he proposes to treat his subject partly chronologically and partly geographically, and begins the series of which the present is the first number—following in this also Dr. Friedländer's example—with Vittore Pisano, the earliest, the most famous, and the most interesting of all the Italian medalists. But at this point the likeness between the works ceases. The illustrations, which in Dr. Friedländer's treatise are far overbalanced in importance by the text, assume in the present volume the splendid proportions necessary in an *ouvrage de luxe*. Besides the photographic reproductions of twenty-five medals signed by Pisano, almost every page can show its picture, and the text becomes but an accompaniment. At the same time, the requirements of a possibly exacting student are to some extent forestalled in the ample foot-notes and references to authorities whom Dr. Friedländer has preferred to cite in full.

And it is true that a very few lines may suffice to tell all that is to be known or conjectured about Vittore Pisano. He was born probably about 1380, and he began to produce the medals which have made him famous late in life, at least the earliest of which we can fix the date—that of the Emperor John Palæologus—must have been executed about 1438. In October (M. Heiss has confused the dates of two different letters by Carlo de' Medici and says "March"), 1455 or 1456, Vittore Pisano died. That he was working in 1455 has been ascertained by Messrs. Crowe and Cavalcaselle (from whom M. Heiss quotes without acknowledgment), and in the following year Fazio ('De Viris Illustribus') speaks of him as dead. References to the works and name of Pisano are, indeed, frequently to be met with in contemporary writers, but they convey so little information that it is only by following up the slightest indication that Möhsen, Maffei, Cavattoni, Bernasconi, and others who have written on the subject have gradually been enabled to correct the errors which have been detected in the brief notice of Pisano incorporated by Vasari in his life of Gentile da Fabriano. The National Gallery possesses, we believe, the only signed painting by his hand now extant, and a fresco described by Vasari in the

church of St. Anastasia may still be seen upon its walls in Pisano's native city of Verona; but it cannot be said that these remains give the impression of a talent worthy the epithets lavishly bestowed on his work in the complimentary Latin verses addressed to Pisano or written about him. When, however, we take up his medals the case is different, and we begin to believe that some evil chance must have capriciously deprived us of all that was best of his work in other directions.

The remarkable thing is that in his medals Pisano seems to show absolute command of the means proper to the interpretation of natural objects in low relief as soon as he attempts to employ them. The medal to which, out of those which we possess, the earliest date must be assigned—that of the Emperor John—displays a mastery of the calculations or the tact by which slightly varying planes are delicately adjusted so as to suggest the full complexity of the round, which is as perfect as that which distinguishes the beautiful series of portraits of Alfonso, King of Naples, which are amongst his latest, if not his latest, works. But, tempting as it may be to the admirers of Pisano to declare that "in a day he leaps complete," like an Italian summer, it is probably more correct to infer that he had already modelled a good deal in the course of executing the various decorative works entrusted to him, till, suddenly inspired by the sight of some classic model, some splendid coin of the Græco-Sicilian cities, he was roused to a fortunate emulation; and the character of several in the set of medals done for Lionel d'Este, which come next in order of time to that of the Emperor John, goes far to confirm our conjecture. Those to whom the coins of Syracuse are familiar will readily recognize in several of the medals of this set, even as here reproduced by M. Heiss, similar characteristics of workmanship and even of detail; they are most apparent in the smaller ones, the execution of which probably preceded that of the large medal dated 1444, the reverse of which shows the pretty conceit in which a noble lion is solemnly learning to sing from the roll of music which Love holds up before him. The allusion is obvious (although it seems to have escaped M. Heiss), for in 1444 Lionel d'Este married Mary of Aragon, and the medal was commemorative of this event. Another graceful allegory decorates the reverse of Pisano's medal of Cecilia Gonzaga, the only medal from his hand which bears the portrait of a woman. The head, although full of character and individuality, shows the most exquisite delicacy of appreciation, and in the design on the back we see the fabulous unicorn, who would only be held captive by a virgin, crouching at the feet of a female figure and testifying to the chastity of the learned and virtuous Cecilia.

The original designs for this reverse and for many other medals of Pisano's are given in the text of M. Heiss for the first time. Indeed, the reproduction of many original drawings from the Recueil Vallardi (purchased for the Louvre some years ago as containing sketches by Leonardo) adds a special attraction to M. Heiss's volume, although it is to be regretted that he has not in any case specified the material in which

they are executed. Other sources than the Recueil Vallardi have also been laid under contribution. We miss one or two examples in pen and ink with which visitors to the Albertina are familiar, but an interesting sketch lent by M. Ephrussi, and the noble drawing at Oxford which represents the father of Cecilia Gonzaga on horseback, are excellently rendered.

*German, Flemish, and Dutch Painting.* By H. J. W. Buxton and E. J. Poynter. Illustrated. (Sampson Low & Co.)—This is the second instalment of a series of handbooks, the first of which we reviewed in November, 1880. As a popular and intelligent summary of the history of its subject the work will pass muster. Mr. Buxton, whom we take to be the real author, has a knack of writing, and really takes a clear, if not a correct, view of what he has to do. He does not commit the mistake of dealing too briefly with the early school by which art was preserved during the dark ages, until the beginning of the true Renaissance. But here praise must end. Mr. Buxton shows only a literary knowledge of his subject; he seems unable to decide on the comparative value of the authorities he has used—at least he quotes them as if they were all alike. For example, he says, speaking of the 'Anatomy Lesson' of Rembrandt:—"In most of his pictures painted before 1633 there is more daylight and less shadow, and the work is more studied and delicate. To this class of works belongs the 'Lesson in Anatomy' (Museum of the Hague), which represents Prof. Tulp dissecting a dead body in the presence of several other doctors. The subject exactly suited the realistic character of the painter. M. Maxime du Camp says of this work, 'This is a European picture of world-wide renown, which will remain in traditions even after it is destroyed, for it is one of those few things done by men which is perfectly beautiful.'" It is not said in what part of the works of M. Maxime du Camp this criticism occurs, and we cannot verify the quotation. The passage is, however, so wonderful that one suspects some error in the translation. What is the use of quoting such an opinion? The picture in question is dated 1632, and it is not remarkable for a large amount of daylight or excess of shadow. It is vexing to find painters of the great and original power of more than one of the Breughels disposed of in this easy-going fashion:—"There is little profit in tracing the Italianizers (?) step by step in their downward course. Somewhat better than the crowd of copyists are the three Breughels." Nor is Mr. Buxton a safe critic on the relative merits of painters. On p. 106 he tells us that "The Madrid Museum contains many of his [Antonio More's] portraits, but in none does he equal Holbein." Most people think that, however different they may be, there are portraits of More's, here pedantically styled "Antonis Mor," which are not inferior to any of Holbein's. On p. 151 Mr. Buxton thus endeavours to account for the richness and force of Dutch colouring:—"One word must be said on the colouring of the Dutch masters. We frequently find a brilliance of colour in their pictures which we should scarcely expect under the gloomy skies of Holland. The secret is to be found in the double existence of Holland, European and Oriental. Cold and grey as its own skies may be, it possessed bright lands amongst colonies in the tropics; many a Dutch master, as he saw the ships come home laden with the treasures of the East, dreamed of the sun of Java, whilst he saw only the grey shadows of Holland." There is no need to quarrel about the date of the foundation of the power of the Dutch in the East. Their first factory in Java was founded in 1595. Doubtless Dutch painters enjoyed the splendour of Oriental wares. We find named in the catalogue of Rembrandt's effects "two pieces of Indian

Jadd," "a Japan or Chinese cup," "an Indian cup," "a book of Chinese drawings in miniature," "a Chinese basket, full of various ornaments," as well as "dresses of an Indian man and woman"; and it is possible some of the "three shirts, six pocket-handkerchiefs, twelve napkins, three table-cloths, and some collars and wristbands" which were "then at the washer-woman's," as the pitiful record of July 25-6, 1656, has it, may have been Oriental. But to suppose that the heirs of Van Eyck, Memling, Petrus Christus, and Bouts owed "brilliance" of colouring to the Javanese trade of their countrymen is a notion matched only by the allusion to the "gloomy skies" of Holland, that is the skies of Cuyp, De Hooghe, and Van der Heyde. That Mr. Buxton's acquaintance with his subject is somewhat behind the day is proved by such statements as the following: "To the Van Eycks of Bruges is due the discovery of an improved method of using oil as a vehicle of painting." Now this is just the point at issue; that Van Eyck's "discovery" was of this nature is still undecided. On the same page the reader is told that England "has an almost equal claim with Flanders to rank him [Van Eyck] among her painters." Nothing can be less correct on the first page of an "illustrated text-book of Art." The author takes offence at the spelling of More's name; accepts "Memling" for Memling; insists on "Adriaen" and "Adriaan" (pp. 173, 186, 174) van Ostade; and is content to write "Isack" van Ostade (p. 176), although the owner of that name wrote "Isak" at Antwerp, No. 467; signed "Isack" on No. 292 at Amsterdam; and "Isaac" on No. 848 of the National Gallery. It follows, of course, that we have "Aelbert Cuyp," two words which are inconsistent; "Albrecht Dürer"; and "Schongauer." Hals is described as a pupil of Rembrandt, who was born nearly a quarter of a century after him! On pp. 100-1 the author says that the 'Adoration of the Kings' at Castle Howard and the 'Children of Christian II.' at Hampton Court are both good specimens of Mabuse's "earlier and better style"!

#### NEW PRINTS.

WE have received from Mr. Lefèvre a re-mark proof of exquisite quality from a plate engraved in the pure line manner by M. Auguste Blanchard after M. Meissonier's masterpiece 'Le Connoisseur,' which represents a gentleman, in the costume of c. 1700, standing before a picture and contemplating it with lively admiration; his right hand is on his hip, in his left hand is his broad-rimmed felt hat, his head is inclined sideways, his face is raised with an air of charmed attention. The artist, standing at the side of his visitor, watches his expression with delight, because it shows his admiration for the picture. The original cannot be surpassed in solidity, finish, breadth, and sober strength. In draughtsmanship it is perfect. The print is a jewel of drawing; the spontaneity of the design and the animation of the expressions are faithfully and triumphantly rendered. Nevertheless, as is not uncommon in M. Blanchard's works, there is considerable defect in the rendering of the colouring and the force of the tones of the painting. Finished exquisitely, the print looks grey and needs additional brightness; if emphatic and rich tones were imparted they would improve the whole magically. The drawing of the limbs, the treatment of the extremities of the figures, the drawing of the accessories, furniture, and other elements of the design are most learned.

Messrs. W. A. Mansell & Co. have done well to issue a series of photographs, the plates of which were taken by Mr. Fleming from the original drawings made by Turner for the 'Liber Studiorum,' and now in the National Gallery. We reviewed the entire series in 1861 (*Athen.*, No. 1779, p. 732), and we presume the present issue owes its existence to the plates made for

the former, although Messrs. Mansell & Co. do not say so. The original drawings for the 'Liber,' of which fifty-one are thus reproduced, although not to be compared with impressions from the finished copper-plates, are really the foundations of those magnificent works, and most of the former display all the sentiment, the complete composition of the masses, the general effect and chiaroscuro, and much of the brilliancy of the latter. The originals of the copies before us are much faded; those others which remain in private hands have suffered less. It would be well if the whole, of which three are in the Print Room and about thirty more in various collections, were reproduced in permanent photography. The merits of these drawings have been unfortunately undervalued, and, although not more than they pretend to be, they are works of great value, which it would be deplorable to lose. Messrs. Mansell, or some other persons, ought to photograph the mezzotints and publish copies at a moderate price. We cannot understand why this was not done long ago. The drawings in the Print Room are 'Pan and Syrinx,' 'Sion House,' and 'Huntsmen in a Wood.' The specimens before us of Messrs. Mansell & Co.'s issue are all that could be desired.

Messrs. A. and W. Dawson (Typographic Etching Company) have published a plate engraved, according to the process in which they are interested, by Mr. Alfred Dawson after a picture by his father, the late Henry Dawson, and entitled 'A Landscape in the Dukeries.' The reproduction is of the nature of a boldly executed drawing in indian ink on rather dark-brownish grey paper relieved with solid white. The design is fine, and comprises groups of ancient oaks, some decaying after having lost their boughs, while others still flourish. The composition is of noble and severe quality. We do not know to what extent "manual work," as the publishers style certain admitted additions to an heliographic foundation, has been applied in this reproduction. It is possible, therefore, to speak only of the result before us as spirited and effective, and of a kind suitable for such works as the original picture. We understand that the publishers have in hand a copy of Da Vinci's cartoon of the 'Virgin and St. Anne' belonging to the Royal Academy. It is asserted that the process of Messrs. Dawson enable them to engrave such works as this on photographic, and therefore faithful, bases, and to eliminate those spots, stains, and other injuries which detract from the charms of the originals.

Part I. of 'American Etchings' (New York, The Art Interchange Publishing Company) contains a page and a half of energetic praise of the skill and genius of Mr. K. van Elten, a Dutch artist who emigrated to New York, and "has only used the needle since his coming here," a fact which his admirer thinks conclusive proof that Mr. van Elten may be claimed as an American etcher. An artist who was born in Holland, received his technical training there, and lived there for thirty years, is, artistically speaking, a Dutchman. However that may be, the etching which accompanies this brochure is hardly worth the praise bestowed on it.

#### THE DOME OF ST. PAUL'S.

MR. POYNTER'S most important contribution to the Royal Academy Exhibition will possess extraordinary interest for painters and architects. It is a large segment of a dome, representing a portion of that of St. Paul's. On the concave side is painted the scheme for the decoration of that part of the cathedral which has been entrusted to the P.R.A. and Mr. Poynter. This scheme, when completed, will illustrate the book of Revelation, and be executed in mosaic, with a gold ground and full colours in the Venetian manner. Some portions, such as the colossal figure of St. John seated with the book, and the angel who gives him the pen and commands him to write, we have already de-

scribed. Another portion is now equally advanced, and nearly ready to be executed in mosaic. It comprises three grand angels, colossal, twelve feet high, standing on a bracket, holding scrolls and chanting to the glory of the Lord. These stupendous figures are marked by noble breadth of style; their movements are animated and yet sedate; their stately draperies clothe but do not hide their limbs, and these limbs have that magnificent simplicity of action which Horace Walpole, in unwontedly poetic terms, described as belonging to the Signs of the Zodiac.

From the following description the reader may readily understand the ordonnance of this vast scheme, the positions of the groups named above, and their significance. The interior of the dome will be divided perpendicularly into eight parts by architectural ribs corresponding to the blocked windows in the cylinder on which the dome is reared. Each of the eight spaces is occupied by two large circular panels or medallions connected by a smaller medallion. Under the lower, which is the larger (it will be twenty feet in diameter), and supporting it, is an architectural seat or throne. There will thus be eight of these thrones occupying the base of the composition, just above that cornice which supports the famous gallery of the dome. Alternating with the thrones, the ribs ascend from the base towards the lantern surmounting the whole. The ribs, which are treated as elements of the architecture, are decorated with groups of figures, and comprise also two small medallions connecting the larger panels laterally. Above all, immediately beneath the lantern, is a circle or surmounting cornice connecting the upper ends of the ribs. On this circle are portrayed figures of the four-and-twenty Elders who sit round the throne in heaven.

The portion of the dome which Mr. Poynter has sent to the Academy is on the scale of one and a half inches to the foot, or one-eighth full size. It contains two of the ribs and one of the intervening spaces with its circular panels, and a portion of the circle containing the Elders above. On the throne belonging to this part of the base of the dome is seated the figure of St. John the Evangelist, to which we have already referred. He hears the voice of the angel saying, "What thou seest, write in a book, and send it unto the seven Churches which are in Asia." The angel's fluttering draperies indicate that he has just descended from heaven. A cherub stooping in front of the Evangelist supports, in the mode represented by Michael Angelo and others, the open book before the scribe. On each of the seven corresponding thrones round the base of the dome will be one of the bishops of the seven churches. This arrangement, which does not seem to us very desirable, is prescribed by the committee superintending the decoration of St. Paul's.

The subjects in the circular panels illustrate the vision of the Apocalypse. The figures seated and standing on the ribs and in the circle above represent the chorus of praise to the Lamb which runs through the book of Revelation, "Every creature which is in heaven and on the earth ..... heard I saying, Blessing, and honour, and glory, and power." The figures seated at the bases of the ribs are the saints on earth, placed two and two, each pair attended by an angel who may be supposed to be inspiring them with the spirit of praise to God. One of these groups is far advanced and forms a superb composition of lines and rich colour; the angels' wings are extended behind the groups, and, combining with the ample draperies, emphasize the actions of the whole. Over these are the groups of angels standing in threes and singing, of which one group is named above (see Rev. vii. 11). In the rondels over the groups are cherubs in the act of chanting. To the larger medallions we shall return.

It is proposed to continue the decoration into the lantern, in which will be depicted the four

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Beasts that stood immediately round the throne; and in the centre of the small cupola above the lantern which surmounts the great dome the *Agnus Dei*, typifying Christ on the throne. The last dominates the whole of the scheme of decoration, and supplies a central element. Consequently a consistent scheme will pervade all the architectural portions of the decoration, from the *Agnus Dei* to the Evangelists and the seven bishops at the base of the dome.

Returning now to the larger panels or medallions, we note that the upper and smaller one, referred to above as filled with a design of Mr. Poynter's already delineated in the segmental model which is at the Academy, represents the vision of Christ sitting in judgment, with the Book of Life open before him, and supported by three cherubs who are hiding their faces (see Rev. xx. 11: "And I saw a great white throne, and Him that sat on it, from whose face the earth and the heaven fled away"). In the lower large medallion is represented the vision of the dead rising in judgment (Rev. xx. 13): a subject for which Sir Frederic Leighton has prepared a design of great expressiveness and power. The smaller connecting medallion contains the angel with the censer (Rev. viii. 3). In the medallions between the ribs (see before) are represented two of the plagues which fell upon the earth; in one of these the sun becomes black, and the moon becomes as blood; an angel with black wings is passing across the scene, and is a symbol of destruction. In the other medallion the sea is changed into blood, and the burning mountain falls into the sea; an angel with black wings is emptying a vase into the sea. This angel will be repeated in each of these medallions.

#### A MUSEUM OF CASTS.

We have from time to time noticed the efforts of many lovers of art to establish in this country a national collection of casts from antique sculptures, analogous to the fine one which exists in Berlin, and the Musée des Moulages which the French, on a more comprehensive plan, are rapidly forming on the Trocadéro. After several attempts to induce the late and present Governments to appropriate a special grant for this purpose, the promoters have found favour with the Art Department, and in course of time a noble collection of casts from antique statues will be added to the collections at South Kensington. So far well; but surely the present Government might spare a few thousands of pounds to ensure the more rapid growth of the new collection, so that our own generation need not pass away before the greatest art of antiquity is fairly represented in the country which already possesses in the Elgin Marbles the most precious sculptures in the world. That the British public is indifferent to the Elgin Marbles must be owing to lack of education, and perhaps the new museum may lead to the diffusion of knowledge of what we already possess. Beyond the narrow limits of the South Kensington appropriation nothing can at present be done, although the Duke of Westminster, the Earl of Wharfedale, Earl Granville, Lord Spencer, Sir Frederic Leighton, Mr. Burton, and many artists and antiquaries of note have pressed the matter on the Treasury which allowed the Cesnola Collection to go to New York, and showed little more liberality to Signor Castellani.

Among the most energetic promoters of this movement is Mr. W. C. Perry, a zealous lover of antiquity, who has advocated the new museum by every means in his power, and who must have received with great pleasure instructions to begin collecting casts from the antique according to a plan of a definite character suggested by himself at the request of the Art Department. This plan is all too limited. Even for popular use the collection ought to be formed within a reasonable space of time. For the use of artists and antiquaries it could not be formed

too quickly nor on too large a scale. On the largest possible scale, however, and with the most sumptuous possible lodgment, such a museum must needs be but a small affair; once formed it will cost little to maintain, and as a branch of the South Kensington Museum it is likely to be one of the most attractive of the many attractive collections to be found there. Of course, such a collection ought to be established alongside the sculpture galleries of Bloomsbury, where antiquaries could profit by the grouping of the casts with the marble statues; and, thanks to a chronological arrangement of the whole, the public might more readily grasp the facts of the development of the master art of antiquity. Nothing but a complete collection and chronological arrangement will really suffice.

As the fund already appropriated to the work is extremely small, Mr. Perry intends to begin by collecting the most interesting specimens of Greek plastic art of the archaic period, and in each succeeding year to add as many casts from the next following period as the fund will allow him to procure. No doubt the authorities would not reject gifts that would hasten the formation of the collection, and we recommend the matter to wealthy lovers of antiquity and art.

Among the earliest examples exhibited at South Kensington will be such works as the Lion Gate at Mycenæ; reliefs from the stone tombs of Lycia; the reliefs in bronze from Olympia; the figures from the pediment of the Megarean Treasury at Olympia; the colossal seated statues from Branchidæ; the reliefs from the temple at Assus; the metopes from the temple at Selinus, in Sicily; the sepulchral reliefs from Sparta; the famous sepulchral stele of Aristion; the reliefs from the Harpy Tomb in the British Museum; the Leucothea relief in the Villa Albani; the pedimental groups from the temple at Egina, now in Munich; the statues of Harmodius and Aristogiton killing Hipparchus, now at Naples; the 'Penelope' in the Vatican; the archaic 'Athena Polias' in Dresden; the 'Giustiniani Hestia' in the Museo Torlonia at Rome; and others. It is well known that the museums of Florence, Rome, and Naples contain very few works of the archaic period; but Mr. Perry is completing his lists with a view to the future, and forming such relations as will enable him to take advantage of more liberal support than the Treasury has yet been induced to afford. It may seem to the uninitiated an easy task to form a gallery of casts, and so it is, but it is by no means easy to procure good casts. It is essential in each case to inquire into the age of the existing moulds; and it is a fact that no good casts from some of the most beautiful works of antique art in Italy can be procured just now without incurring the great expense of making new moulds, which would, moreover, become the property of the Italian authorities.

It is to be hoped that the persistent efforts of those who love antiquity, and whose deputy Mr. Perry may well delight to be, will eventually avail to interest the Government and public of England in this matter, so that a liberal grant may be made at once and for all. Archaeology is now acknowledged to be one of the most important branches of the study of antiquity, being intimately connected on the one hand with history, and on the other hand with art; and we know that a museum of chronologically arranged casts from Greek and Roman statues is indispensable to the student of antique sculpture. Once formed in London, duplicates of the contents of such a museum could readily be supplied to provincial galleries. Meanwhile, great credit is due to Lord Spencer and Mr. Mundella for the part they have taken in favouring the plan, and for the judgment which has allowed Mr. Perry to devote himself to its realization.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 23rd, 24th, and 25th ult. the following, the works of the late H. Dawson:—Drawing: Fir-trees, Thorpe Place, 231l. Pictures: Upper Mall, Hammersmith, 241l.; Durham, 246l.; A Quiet Pool at Moseley, near Birmingham, 215l.; A Common, with fir-trees and distant view, 225l.; A Marine Sunset, 294l.; Arundel Castle, Sunset, 336l.; Rydal Lake, 273l.; Dover Castle, from Moor Park, 399l.; The Guard-ship Saluting, Sheerness, 577l.; Scene in Windsor Park, 577l.; Ancient City, Return of a Fleet from Battle, 556l.; Durham Cathedral, Sunset, 1,050l.

The same auctioneers sold on the 31st ult. the following, from various collections:—Drawings: D. Cox, Bolton Abbey, 115l.; Richmond, Yorkshire, 210l.; Flying the Kite, 256l.; Hardwick Hall, 189l.; Haddon Hall, with a hawking party in the foreground, 215l.; Off Sheerness, 183l.; Beaumaris, 236l. W. Hunt, A Hedge Bank, with birds'-nest and primrose, 204l. P. De Wint, On the Thames, Putney Bridge, 761l.; Saltwood Castle, Kent, 315l. C. Fielding, Loch Tay, with figures and cattle in the foreground, 252l.; A Scotch Lake Scene, with boats, 178l.; A Highland Lake Scene, with cattle in the foreground, 252l. G. Cattermole, Benvenuto Cellini examining a Cup of his own Chasing brought to him for Sale by Brigands, 152l. J. Linnell, Stacking Hay, Sunset, 162l. J. M. W. Turner, The Straits of Dover, 173l. Sir J. Gilbert, Richard II. resigns his Crown to Bolingbroke, 409l. J. F. Lewis, Murillo painting the Holy Family for a Convent, 173l.; Sacking a Convent, 162l. F. W. Topham, The Passing Train, 173l. Pictures: B. W. Leader, On the Hills above Bettws-y-Coed, 210l. R. Ansell, Waiting for the Steamer, the islands Jura, Islay, and Mull, in the distance the Bay of Crinan, 315l. J. C. Hook, Evening at Larice, 346l. R. Hillingford, Pro Patria, 210l.

A sale of modern pictures which occurred the other day in the Hôtel Drouot, Paris, produced 82,350 francs. The following were the most remarkable examples and their prices:—Corot, Le Chemin de la Forêt, 4,350 fr. Couture, L'Oiseleur, 6,000 fr. Decamps, Le Rat retiré du Monde, 3,350 fr. Diaz, L'Éducation de l'Amour, 7,800 fr. Le Décameron, 4,300 fr. Péttenkoffen, Campement de Bohémiens Valaques, 6,300 fr. A sale of drawings at the same place produced 111,500 francs, as follows:—Canaletto, Maisons Vénitienes, 2,000 fr. A. Dürer, Figure d'Apôtre, 7,100 fr.; Maître Hieronymus, 7,600 fr.; Portrait d'Erasme, 12,000 fr.; Constructions avec Tourelles, 5,600 fr.; La Vierge, 3,000 fr. Rembrandt, Portrait d'Homme en Buste, coiffé d'un Chapeau à Larges Bords, 2,120 fr.; Femme Agée, 3,700 fr. Fragonard, L'Allée Ombreuse, 2,020 fr. Drawings by Giorgione, Murillo, Raphael, A. de Sarto, Tiepolo, Titian, L. da Vinci, A. Cuyp, B. Grien, J. Jordans, Q. Matsys, Metsu, P. Molyn, Aart Van der Neer, Ruysdael, Clouet, Dumoustier, Géricault, Greuze, Ingres, and Claude realized smaller sums than the above.

#### VANDALISM IN ITALY.

The distinguished Milanese antiquary, Cav. T. V. Paravicini, has sent a letter to the Society for the Protection of Ancient Buildings, in which he describes the wanton acts of destruction from which old buildings in the north of Italy have suffered during the past year, and the further injury that is threatened in the future.

The Cav. Paravicini points out the sad fact that the buildings which have suffered the most irreparable injuries are precisely those that have been under the special care of the Italian Commission for the Preservation of Ancient Monuments, the Academy of Fine Arts, and the universities. The list he gives is long. A few examples will suffice to show the serious nature of the harm which has been done, and is still doing.

The architect to whom was entrusted the task

of freeing the Porta Ticinese, in Milan, from the houses which were built up against it and partly concealed it, took the opportunity to pull down and rebuild in a new position the fine old mediæval towers which flanked the gate. The baldacchino and high altar of S. Ambrogio, dating from the ninth century, were set not at right angles to the axis of the church, but slightly oblique towards the south—a characteristic of early Lombardic churches. This interesting peculiarity has been obliterated, for the altar and its canopy have been pulled down and refixed with geometrical correctness in the usual position.

It is also proposed to pull down Bramante's portico, on the north side of S. Ambrogio, on the ground that it is not in keeping with the early character of the rest of the church. A project is now on foot for facing externally with new stone-work the church of S. Maria delle Grazie, which is a fine fifteenth century monastic edifice, built of richly toned brick with ornaments modelled in terra-cotta. The new façade is quite different in design to the old simple brick and terra-cotta. Another serious loss is that of the church of S. Babila, which has been completely rebuilt, nothing whatever of the old building being preserved. S. Calimero, S. Maria Incoronata, and S. Maurizio are threatened. This last church is enriched with some of Luini's best fresco paintings, which would certainly not escape if the proposed reconstruction were carried out.

The Cav. Paravicini mentions many instances outside the city, the most serious, perhaps, of which is the brutal treatment that the Certosa, near Pavia, has been undergoing. All that remained of the fine old terra-cotta mosaic pavement in the transepts of the Certosa has been destroyed for the sake of laying down a new marble one. The rich and delicate terra-cotta ornaments of the outside have been daubed over with thick red paint, filling up the interstices, and blunting their sharpness. The walls throughout the cloisters and the cells of the monks have been whitewashed, without any regard for the remains of old fresco-painting which covered them in many places. Cav. Paravicini has done all he could, by giving lectures and writing newspaper articles, to arouse some feeling of indignation among his countrymen, but as yet he has met with little encouragement or support. He appeals for assistance and sympathy to the English nation, in the hope that some effective protest may be raised against such a treatment of works of art which are among the most valuable of their kind.

### Fine-Art Gossip.

THE Society of Painters in Water-Colours intends to publish an illustrated edition of the catalogue of the forthcoming exhibition in Pall Mall.

IN addition to the four pictures we have described last week as added to the National Gallery, the visitor will find in Room XVII. a little painting, No. 1109, by Niccolò Buonaccorso of Siena, an artist of the fourteenth century, representing the 'Marriage of the Virgin.' The scene is a cortile, enclosed by arcaded buildings and carpeted with a cloth of Arabian design. The Virgin and Joseph stand before the high priest, who is joining their hands. A crowd of spectators include a Moor in a particular coat, who vigorously beats a pair of timbals, like small kettle-drums; two other musicians blow long straight trumpets, exactly like the Roman *tuba*; St. Anne wears a wimple, the Virgin holds a red book. Behind is an open gallery supported on an arch; over the former are the lofty heads of palm trees bearing fruit. The background is gilded; the dresses of many of the figures are painted in diapers over gold; the *nimbi* are punctured in rich patterns. At the foot is, in Gothic letters, "Nicholaus:

Bonachorsi: de: Senis: nec: p'ntx." This picture was bought of Mr. C. Fairfax Murray for 80*l*. The following works, acquired by Mr. Burton during the past year and already known to our readers, were purchased as under. B. Montagna's 'Virgin and Child' was bought at Milan of Signor G. Baslini for 200*l*. P. Longhi's 'Domestic Group' and his 'Exhibition of a Rhinoceros in an Arena' were obtained from the same person for 50*l*. each. The same artist's 'Portrait of the Chevalier Andrea Tron' was bought of MM. Guggenheim in Venice, with the fine frame, for 300*l*. Fiorenzo di Lorenzo's triptych, 'The Virgin and Child,' and Giannicola di Paolo Manni's 'Annunciation' were bought together of the Marchese Monaldi at Perugia for 1,361*l*. 11*s*., inclusive of the Italian export tax and other expenses. F. Mantegna's 'Resurrection of Our Lord' was obtained from Mr. A. W. Thibaudau for 300*l*. Lorenzo Lotto's 'Portrait of the Prothonotary Apostolic Juliano' was secured in Venice from MM. Guggenheim for 600*l*. N. da Foligno's 'Crucifixion' ('Christ on the Cross'), a triptych, was bought at Rome of Signor A. Castellani, with an early Sienese picture, not yet hung in the Gallery, representing 'The Virgin Enthroned,' for 1,200*l*. The life-size Italian chalk drawing of the 'Virgin and Child,' by R. Mengs, bequeathed by Miss Harriet Kearsley, has been placed in the room on the ground floor of the Gallery with the other drawings.

THE daily average of visitors to the National Gallery is stated at 4,609.

A CONSTANT visitor to the National Gallery suggests that the little triptych, No. 701, 'The Coronation of the Virgin,' by Justus of Padua, should be framed so that the pictures on the exterior of the wings, which are now set open, may be seen. These concealed pictures represent the expulsion of Joachim from the Temple, and the angel appearing to him foretelling the birth of the Virgin; the meeting of Joachim and Anna at the Beautiful Gate, and the birth of the Virgin; the presentation of the Virgin in the Temple, and her marriage.

MANY have noticed that the 'Abridged Catalogue of the National Gallery,' recently published, concedes a point which has exercised the admirers of Rembrandt. 'Christ blessing Little Children,' No. 757, which was bought in Vienna some years ago as a Rembrandt, is now officially designated as belonging to the "School of Rembrandt."

MR. T. OLDHAM BARLOW has made great progress with his plate reproducing Mr. Millais's magnificent portrait of Cardinal Newman seated in the deep rosy-red robes of his dignity, with the biretta on his knee, held by both hands. This portrait will be at the Academy exhibition, and one of the memorable pictures of the year.

WE regret to hear of the death of Mr. E. C. Barnes, the well-known painter. He died very suddenly on Sunday, March 25th, at the early age of forty-four, leaving a widow and a large family of young children in very straitened circumstances.

PROF. W. W. GOODWIN, of Harvard, author of the well-known 'Greek Grammar' and 'Greek Moods and Tenses,' has accepted the invitation of the Committee of the School at Athens of the Archeological Institute of America to assume the directorship of the school for the first year. Our readers will remember that some account of the proposed establishment of this school appeared in our columns in December last. The announcement that it will begin its labours under the guidance of a scholar so eminent as Prof. Goodwin will be welcome to all who are interested in the cause of classical archaeology, as affording a substantial guarantee that the work will be entered upon in a serious spirit. It may be hoped that, with this example before our eyes, the project for establishing a similar English school may before long be carried out.

M. C. GEOFFROY, the French engraver, died at Passy last week. He engraved the 'Médée' of Delacroix, the 'Harem' of Diaz, and, for the Louvre, the 'Moulin à Eau' of Ruysdael, and numerous portraits of celebrities of the stage. M. "Bertall," the French satirical draughtsman, died lately at his estate in the Ardèche. Charles Albert d'Arnaud was born in Paris, December 18th, 1820, and studied under Drolling in order to become a painter. Devoting himself to the practice of artistic satire, he soon attained reputation under the nom de plume of "Bertall," which Balzac suggested as an imperfect anagram of Albert. Among his better-known productions are the illustrations of *Omibus*, "revue comique," 'Le Diable à Paris,' more than one of Balzac's works, and countless cuts in the *Journal pour Rire*, *La Semaine*, *L'Illustration*, the *Magasin Pittoresque*, the *Journal pour Tous*, and others. He took part in the editing of the *Soir* and the *Paris Journal*, and illustrated numerous books for children.

ON the 9th and 10th prox. will be sold at his house, 10, Rue du Méridien, Brussels, many ancient Dutch and Flemish pictures, the property of the late Vicomte du Bus de Gisignies, comprising works attributed to, among others, F. Hals, 'Portraits de Famille,' including the painter's wife, two children, and himself; two Cuyps, being 'Environs de Dordrecht' and 'Intérieur d'Eglise'; 'Vue Maritime' and 'Paysage,' by Van Goyen; a D. de Heem; portraits of a man and his wife by De Keyser; an Isaac Van Ostade, a Jan Steen, and two pictures by Terburg. Not fewer than seven works bear the name of Gonzales Coques, among which is 'Portrait d'un Gentilhomme,' which is signed and dated 1657; 'Portrait de Femme' is by the same. By Van Dyck is a 'Portrait de Maria Louisa de Tassis' (Smith, 480). Two productions of Fyt's; 'La Querelle Intempestive,' by Jordaens; Rubens's 'Madone avec l'Enfant Jésus,' which was engraved by Suyderhoef; and specimens of the art of Snyders, Teniers, C. De Vos, Tilborch, Huysmans of Mechlen, Neefs, and other artists of the seventeenth century are included. Heeren Frederik Muller & Co. will sell on the 2nd prox., at their auction room in the Doelenstraat, Amsterdam, duplicate engravings from the Print Room at Amsterdam, including numerous Rembrandts of noteworthy quality, rareness, and beauty, such as 'Adam and Eve' in the second state (B., 18; C. Blanc, 231); 'Abraham entertaining the Angels' (B., 29); 'The Vision of Ezekiel,' the first and second states; 'The Three Crosses,' first state (B., 78); 'The Good Samaritan,' first state; and 'Medea.' More examples represent Aldegrever, Dürer, Van Dyck, Suyderhoef, and other masters of Germany and the Low Countries. Mr. Thibaudau will exhibit in London the prints of this collection on the 17th, 18th, and 19th inst.

ON the 17th, 18th, 19th, and 20th inst. MM. H. Lechat and P. Chevallier, *commissaires-priseurs*, will sell in the Hôtel Drouot ancient and modern pictures and *objets d'art*, the property of the late M. A. Febvre, *ancien expert*, who died in December last, and had attended the obsequies, at auctions, of many another collector, some of whom were not so fortunate as he. He contrived to amass considerable means—he was originally a gilder, and worked at his craft during many years—and displayed excellent taste and courage in his second vocation. In the promptitude of his decisions to buy, in the fortitude with which he bore a defeat, and in tact, readiness, and courtesy the deceased dealer has but one living parallel, who remains true to his undeniable love for art, and has not followed M. Febvre in that zealous "ostréiculture" with which the latter proceeded with the most robust faith imaginable. A wise dealer in *bric à brac*, porcelains, enamels, the works of Jean Penichaud I., Pierre Penichaud, L. Limousin, P. Raymond, Jean Courtois, Kip, and Pierre Courtois, to these he added the fantastic productions of B. Paliassy,



## MUSIC

*The Genesis of Harmony: an Inquiry into the Laws which govern Musical Composition.*  
By Hugh Carleton. (Augener & Co.)

THERE is no other science the phenomena of which are capable of so many different explanations as that of music, nor of which there are so many different systems of theory. This may be partly accounted for by the fact that as compared with other sciences music is still in its infancy, and that investigators have not yet entirely agreed even as to the fundamental truths which underlie it. In some degree also the cause is to be sought in the very nature of the phenomena themselves, which are capable of being looked at from many different points, from each of which only a portion of the truth can be seen. As a matter of fact, therefore, many of the theoretical systems which have been expounded, inconsistent though they at first sight appear, are in reality complements of one another—allies, not antagonists. Another source of variation, and a fruitful one, is the still unsettled nomenclature of music. When musicians are not even yet agreed as to whether the simple interval of the fifth from tonic to dominant shall be called "perfect" or "major," it may be imagined what differences are likely to exist among them on the more knotty problems which offer themselves for solution.

We learn from the preface to the present volume that it was written at the antipodes—from the dedication we infer in New Zealand—without access to any of the more recently published works on the subject. The author mentions this fact to forestall any charge of plagiarism which may be made. Though it is impossible to agree with many of the conclusions at which he arrives, he deserves credit for much careful research.

Mr. Carleton in his preface succinctly states the main points of difference between his and other systems. Of these the most important are the acceptance of the sixth overtone (the flat seventh) of the harmonic series as the equivalent of the minor seventh of the tempered scale; the derivation of all notes from two monochords, not from one; and the substitution of the pentachord for the tetrachord in the formation of scales. Against the first of these innovations there is nothing to say. All modern music is founded on a system of compromise; every theorist is aware that in the tempered scale in ordinary use no single interval is perfectly in tune; and if the ear, as is unquestionably the fact, corrects for itself the imperfections, and, as in the case of an enharmonic modulation, accepts the same sound as *F* sharp and *G* flat, we see no reason why it should not also accept the harmonic seventh as the equivalent of the tempered seventh. This has, in fact, actually occurred in the past. In a song in Handel's 'Judas Maccabæus,' which is now always omitted in performance—"With honour let desert be crowned"—there is a trumpet *obbligato* in which the harmonic seventh occurs more than twenty times. As the instruments of Handel's time were not provided with the modern mechanical improvements which would produce this seventh as an artificially lowered tonic, it follows that it must have

been given as a natural harmonic, and that Handel's ear was not averse from its reception in place of the tempered note.

A great number of theorists derive the scale from three roots, a fifth distant from one another, being the subdominant, tonic, and dominant of a key. It will be obvious that Mr. Carleton's admission into his system of the harmonic seventh does away with the necessity for the use of the subdominant as a root in constructing his scale, because he derives both the fourth and sixth of the scale from the dominant, as the seventh and ninth of its harmonic series. Whether much is gained by this in the way of simplification is an open question.

A more serious objection to Mr. Carleton's system is to be found in the numerous alterations of existing nomenclature. It would be unjust to call them arbitrary, because they are self-consistent; but many of them appear to be altogether unnecessary, while some are even confusing. For instance, Mr. Carleton says there is no essential difference between consonances and dissonances, and that theorists cannot agree on a definition. Surely, if there is one thing clear in musical theory, it is that a consonance is a combination of sounds satisfactory to rest on, while a dissonance is a combination which requires another one to follow it. Again, he makes a distinction between dissonances and discords which is certainly not satisfactory. He says:—

"Dissonances are the upper overtones of the dominant, namely, the ninth upon the clavier, the eleventh, and the thirteenth (sometimes called 'fundamental discords'). A discord is a note of anticipation or retardation,—not belonging to the chord."

The italics are ours. It will be seen that this definition is altogether incomplete, for no account is taken of the large class of discords known as diatonic, or secondary. These most important combinations cannot by any stretch of language be brought within either of the above categories.

Our author restricts the terms "major" and "minor" in a very confusing manner. He uses the term "major" simply in a modal sense, telling us that major intervals remain major when inverted, and minor remain minor. The result is that he gives us the generic terms "greater" and "less" in place of their Latin equivalents in ordinary use, and that instead of two simple names we find thirds distinguished as "major," "minor," "sharp," "upper," "little," "upper little," and "dominant little," besides "little third minor" and "upper little third minor." Learning the Chinese language is a joke in comparison with mastering these nine different kinds of thirds. Nearly as elaborate distinctions are drawn with other intervals. No doubt the different thirds to be met with in music vary in their proportion according to their derivations; but the terms in ordinary use are quite sufficient for all practical purposes, and it is difficult to see any gain derived from this very complex system of nomenclature.

Another source of confusion is likely to arise from our author's peculiar use of the term "half-cadence." The examples which he gives (p. 53) are merely changes of a chord from one position to another (*e.g.*, from the second to the first inversion of the tonic chord), and have in no one instance the

and the *fauces* of Pesaro, Castel Durante, Urbino, and Gubbio. He did much to effect the redistribution of old masters' pictures, and caused many fine works to pass from the hands of Low Country owners into those of Frenchmen. Among the paintings he left behind are specimens of Boucher, including 'La Musique,' 'La Toilette de Vénus,' and 'Les Lavandières,' the latter two of which came from the San Donato Collection. 'L'Effroi,' by Greuze, and that painter's portrait of himself; 'La Ronde Champêtre' of Lancelotti, which is one of his noteworthy productions; portraits by Nattier; 'La Fête Galante,' by Pater; 'L'Île Enchantée,' by Watteau, which was in the Wilson Collection; Brauer's 'La Rixe,' from the collection of the Baron de Beurnonville; and 'Le Fumeur,' by the same, are followed by sketches and studies by Van Dyck; 'Le Zuyderzée,' by Van Goyen; and several Guardis. A 'Portrait de Femme,' by F. Hals; a triptych attributed to Memlinc; 'Le Déjeuner Frugal,' by Metsu; 'Crépuscule,' by Aart Van der Neer; a sketch by Rubens for 'The Conversion of St. Bavon'; 'Les Noces de Cana,' by Jan Steen; works of Terburg, Teniers, and Corot; and sketches by Gérard, Diaz, and Alfred Stevens, are included in the catalogue. In addition to the above are very numerous drawings, *bijoux*, *objets d'art*, and enamels.

THE French papers record the death of M. Alexis Pérignon, an able portrait painter, who studied under Gros, and made a considerable sensation in 1874 with his 'Mlle. Schneider as the Grande Duchesse de Gêrolstein.' He obtained medals in 1836, 1838, and 1844.

THE *Moniteur des Arts* states that the total number of the pictures and drawings delivered at the Palais de l'Industrie for the next *Salon* is 7,063. There is no occasion to fear that more than 2,500 works of all kinds will be placed.

At a recent meeting of the Société Académique Indo-Chinoise, whose headquarters are at Paris, it was announced that Lieut. Delaporte has returned from Indo-China. M. Delaporte made his way to Camboja, in command of an archaeological exploring party, towards the close of last year, and he announces that, after a very careful exploration of Phra Nakhon Wat, and of the adjacent ruins at Angkor Tom, the old capital, he is in a position to prove that the ancient Cambojan temples were dedicated to Brahminism. This is a question which will no doubt excite a good deal of interest, and it would obviously be unwise to express an opinion on M. Delaporte's views until the full results of his investigations have been given to the world. M. Delaporte brings home 300 photographs, about forty castings, and a small collection of original objects which are said to be of value. He was unfortunately obliged to abandon his labours prematurely and to hurry home in consequence of ill health, but the rest of his party have been carrying on the explorations; when last heard of they proposed visiting the groups of ruins scattered about the banks of the river Me-Kong, in the eastern parts of Southern Laos, and the whole business may be expected to conclude with the setting in of the hot weather in April. We shall look with interest for the account of the Laotian ruins. Less accessible, they have been less frequently visited. They are reported, however, to exist in great numbers, and may all be ascribed to the ancient Khmer monarchy.

THE Buddhist tope at Jaggayyapettah, on the Krishna river, Madras, discovered last September, proves to be of greater importance than was at first supposed. In the opinion of the officers of the Archaeological Survey who have lately examined it, it is a tope of great antiquity, preceding that at Amravati by several centuries, and probably belongs to about A.C. 200. It was repaired by one of the early kings of the Andhra dynasty, according to an inscription found on the spot.

slightest cadential character. The explanation of the dissonant ninth, eleventh, and thirteenth on the dominant (p. 50) substantially agrees with that given by Alfred Day; but Mr. Carleton differs from his predecessor in not allowing them on any other root than the dominant. In speaking of the "False Relation" our author makes an unaccountable error. He gives on p. 64 an example from Cherubini, adding small notes to show the completion of the phrase; but he adds them wrongly. The phrase should end in *c* flat; instead of this he writes it in *f* sharp—a key which has no possible connexion with what has preceded—and then adds that his close shows that what Cherubini wrote as *c* natural was really *b* sharp! This example has done more to lower our opinion of Mr. Carleton's musicianship than anything else in the book.

The explanation, or rather description, of the chromatic scale is very unsatisfactory. Instead of deriving it in a systematic manner from the major and minor key, as is so excellently done by Prof. Macfarren, he tells us that "these notes, in appearance so orderly, are mere gatherings, excerpts from various keys through a series of modulations"; and to harmonize them with his system he is driven to such an expedient as giving *d* sharp for the root of *c* in the key of *c* in the ascending scale, while eight out of the twelve notes in the octave have different roots in ascending from those which they have in descending.

On the much-disputed question as to the nature of the chord of the augmented sixth Mr. Carleton has ideas of his own. He says that the augmented interval is produced by taking "a passing note, advanced by courtesy to the rank of a substantial note." As we cannot find a definition of passing notes in the volume, we are unable to say what Mr. Carleton means by them; but if the words are to be taken in their usual musical sense, the explanation is simply nonsense. A passing note which does not pass from another one is an impossibility.

We have devoted some space to the examination of Mr. Carleton's work, because he has evidently expended so much time and labour on it that it would have been unfair to dismiss it in a few words. It does not, however, seem likely that his new system will supersede others in existence; it has many weak points, and some of these we have endeavoured in no unfriendly spirit to point out.

### THE WEEK.

ST. JAMES'S HALL.—The London Musical Society. Royal Academy of Music. The Popular Concerts.

It is a notable feature in the musical life of this country at the present time that so much excellent work should be accomplished solely by amateur enterprise and intelligence. The London Musical Society is among the youngest of those institutions which labour solely in the interests of art, and it is also one of the most eclectic. The first concert this season was given in St. James's Hall on Thursday week, the programme consisting entirely of choral music with orchestral accompaniment. A lengthy selection from Handel's 'Theodora' occupied the first part, comprising all the most attractive numbers in the work. 'Theodora' was Handel's penultimate oratorio, and, like children born

of old age, was regarded by its progenitor with feelings of especial regard. But even in his lifetime it failed to command enthusiasm, and Handel, in a fit of spleen, is reported to have said, "The Jews will not come to it, as they did to 'Judas Maccabæus,' because it is a Christian story, and the ladies will not because it is a moral one." This ebullition of temper, however, had no effect, and 'Theodora' slumbered for 118 years in England so far as regards public performances. In 1873, the same year that witnessed a revival of 'Belshazzar,' it was given under Mr. Joseph Barnby's direction at the Hanover Square Rooms, but the interest excited by the event was only of a passing nature. 'Theodora' contains some highly expressive airs and a few cleverly conceived choruses; but the latter are not developed in Handel's grandest style, and this fact, coupled with the prosy method of the librettist and the absence of any real interest in the characters, is sufficient to account for the neglect of the work as a whole; though such airs as "Lord, to Thee," "The pilgrim's home," and "Streams of pleasure," or the choruses "Queen of summer," "Venus laughing from the skies," and "He saw the lovely youth," deserve to be heard from time to time. The rendering of the choral numbers on Thursday week was marked by greater vigour than has characterized previous performances of the London Musical Society, and the singing generally showed an improvement. The soloists—Miss Clements, Miss Wakefield, Mr. Charles Wade, and the Hon. Spencer G. Lyttelton—were amateurs, and as the concert was not, in the ordinary sense of the term, a public one, their efforts are scarcely amenable to criticism. It may be explained, however, that the lady who sang the soprano music had taken the part at two days' notice, and to this circumstance may be attributed whatever imperfections were noticeable in her performance. It was a felicitous idea to present side by side the two recently composed settings of Schiller's 'Nänie' or 'Naenia,' by Brahms and Goetz, thereby enabling amateurs to compare the divergent manners and methods of two of the most highly gifted among modern musicians. Brahms, in this instance, as in so many more, has shown his peculiar skill in adapting the classical style of religious choral music to our enlarged harmonic system and increased orchestral resources. The score of his 'Nänie' is a marvel of pure, beautiful writing, and the connoisseur must regard it with the utmost admiration; but the general effect is dirge-like, cold, and austere. The music of Goetz, on the other hand, throbs with intense human feeling, and appeals direct to the heart, that of Brahms addressing itself solely to the intellect. It is only fair to add, however, that the work of the living composer improves on acquaintance, and that the effect was greater on this occasion than at the Philharmonic Society's performance a few weeks previously. Gounod's 'De Profundis,' a work written eleven years ago during the composer's sojourn in London, brought the concert to a conclusion. It is in the sensuous style of modern French ecclesiastical music, and contains some of the best and the feeblest of Gounod's ideas and mannerisms. Mr. Joseph Barnby conducted, and may be congratulated generally

on the result of the concert. The next performance is announced for June 29th, when the programme will include Hofmann's 'Cinderella' and Schumann's music to 'Manfred.'

The usual Easter orchestral concert of the Royal Academy of Music took place in St. James's Hall last Saturday evening. The executants numbered exactly 200, the orchestra consisting partly and the choir wholly of present students. Haydn's 'Imperial' Mass in *d* minor, No. 3, selected presumably as a vocal exercise, was, on the whole, well interpreted, the solos being taken by Miss Thudichum (Parepa-Rosa scholar), Miss Hilda Wilson, Mr. H. Jones, and Mr. L. Williams. Of greater interest was the performance of two concert overtures by students, both of which justified their place in the programme. The first, in *f* minor, by Mr. F. K. Hattersley (Balfe scholar), is a scholarly, well-knit piece, exceedingly creditable as an example of musicianship. The other, by Mr. H. J. Smith, is superior in the ideas and more picturesquely scored, but scarcely so well developed in a formal sense. The composer, however, is evidently possessed of considerable ability, and further examples from his pen will be looked for with interest. Of the vocalists who appeared the strongest impression was made by Miss Mary Beare, who is the fortunate possessor of a bright, fresh soprano voice, bell-like and sympathetic in the head register. Miss Beare already sings like an artist, and would be a decided acquisition in the ordinary concert room. The other vocalists, Miss Josephine Pulham, Miss Augusta Arnold, and Mr. H. H. Fulkerson; the pianists, Miss Marian Davies, Miss Frances Smith, and Mr. Samuel Wiggins; and Mr. W. Charles Hann, violoncellist, acquitted themselves in a manner creditable to the Academy, which it is pleasing to learn continues to be exceedingly prosperous.

The Popular Concert of Monday evening might be dismissed with scant notice were it not the last of the season. The programme, as usual on such occasions, was longer and more elaborate than at other times. Brahms's popular Sextet in *b* flat, Op. 18, headed the scheme, and the other concerted works were Bach's Concerto in *d* minor for two violins, played by Herren Joachim and Straus, with pianoforte accompaniment by Miss Agnes Zimmermann, and Mendelssohn's Tema con Variazioni, Op. 17, for piano and cello, in which Miss Marie Krebs and Signor Piatti took part. Madame Schumann gave her late husband's Novelette in *f*, and pieces by Chopin, in a manner difficult to approach and impossible to surpass. The report that this magnificent artist will not again visit London in her professional capacity lacks confirmation, and may, therefore, at present be discredited. Mr. Santley selected four songs from the extremely limited *répertoire* to which he confines himself at these concerts, and Herr Joachim brought the performance to a close with three of Brahms's Hungarian Dances. The twenty-fourth season of the Popular Concerts has been, on the whole, one of the most uneventful of the series, the novelties introduced being few and relatively unimportant, while the list of artists does not include one name of the first rank previously unassociated with the enterprise. It must, however, be allowed that the public



has evinced no sense of weariness at this constant working in the same groove, and we do not mention the fact as ground for complaint, further than to express regret that opportunities do not more frequently occur for the exhibition of native talent, either creative or executive. This is the only flaw in a musical institution worthy to be numbered among the most valuable in this country.

### Musical Gossip.

LAST Saturday being the anniversary of the birth of Haydn, the Crystal Palace concert consisted of a performance of 'The Creation.' To-day, contrary to all precedent on Easter Eve, there is no concert, but next Saturday the programme will include something to call for criticism, namely, a pianoforte concerto by Eduard Schütt, a composer entirely unknown in England.

MESSES. JAMES NISBET & Co. will publish immediately an edition of the Psalms pointed for chanting by Sir Herbert Oakeley, Mus. Doc., Professor of Music at Edinburgh University, and adapted by him to suitable chants.

THREE weeks ago we called attention to the unfortunate coincidence of the performance of 'Das Rheingold' and the first Richter Concert being fixed for the same evening, May 5th. Herr Franke now announces that the latter event has been changed to May 3rd, for which he will have the thanks of musicians.

THE probability that the performance of Sir Michael Costa's 'Eli' on Friday week by the Sacred Harmonic Society would be the last in London invested the occasion with somewhat more than usual interest. M. Sainton naturally and laudably took extra pains to secure an adequate rendering of the work, and the result would probably have satisfied the composer. Miss Mary Davies of course did ample justice to the soprano solos, and Madame Patey, Mr. Vernon Rigby, Mr. Santley, and Mr. Lewis Thomas resumed the parts in which they have often appeared to advantage. The Sacred Harmonic Society is not to be permitted to expire without a struggle. More than one scheme for its continuance is under consideration, but nothing definite is as yet settled.

SIR MICHAEL COSTA continues to improve in health, and, unless a relapse should occur, he will be at his post at the Birmingham Festival. Any statements as to his possible successor at that celebration must, therefore, be considered premature.

MESSES. SCHULZ-CURTIS inform us that Herr Neumann has arrived in London to make the stage arrangements for the performances of 'Der Ring des Nibelungen' at Her Majesty's Theatre. The whole of the properties and scenery from Bayreuth have also arrived. It is arranged that the orchestra shall be brought from Germany, difficulties having arisen with London instrumentalists on the subject of rehearsals. An arrangement has been made with the principal artists to appear at the Symphony Concerts; and a special grand Wagner concert will be given in St. James's Hall on Thursday afternoon, May 25th, under the conductorship of Herr Seidl.

THE last Denmark Hill Concert of the season took place at the Surrey Masonic Hall on Tuesday evening. Schumann's Quartet in A major, Op. 41, No. 3 (MM. Joachim, Ries, Zerbini, and Piatini); Chopin's Nocturne in F minor, and Polonaise in A flat (Herr Bonawitz); Spohr's Sonata Cantante for violin; and Beethoven's Sonata in C minor for piano and violin, were performed.

THE thirteenth annual concert in aid of the Metropolitan and City Police Orphanage was given in St. James's Hall on Tuesday evening.

MESSES. CARL WEBER, KUMMER, AND B. ALBERT gave the second of their concerts of chamber music at the Royal Academy Concert-Room on Wednesday evening.

Le Ménestrel speaks of a grand festival and competition of orpheonist societies and military bands to be held in the City of London, under the presidency of the Lord Mayor, on June 20th and 21st.

THE death is announced of Signor Gardoni, the well-known operatic tenor, who was by some considered a not unworthy rival to Signor Mario. Gardoni's voice was light in quality, and his style was essentially refined. Towards the close of his lyric career, however, the tendency to vibrato, which had always been more or less apparent, increased to a painful extent, and those who heard him only at this time could have formed no idea of the charm of his singing when in his prime.

HERR ANGELO NEUMANN will on September 1st next commence an extended tour through Germany, Holland, Belgium, France, and Russia for the performance of Wagner's most advanced works, 'Der Ring des Nibelungen' and 'Tristan und Isolde.' His company will consist of the finest German artists procurable, and he will have his own complete chorus, orchestra, and *mise en scène*, with Herr Seidl as conductor.

GLUCK's 'Alceste' has been revived at Berlin after a repose of thirty years. The leading parts have been taken by Herr Niemann and Frau Voggenhuber.

### DRAMA

*A New History of the English Stage from the Restoration to the Liberty of the Theatres.* By Percy Fitzgerald, M.A. 2 vols. (Tinsley Brothers.)

IN respect of industry and, to a slight extent, of system also, Mr. Fitzgerald's 'History of the Stage' is an advance upon its author's previous works. No very immoderate praise is bestowed in making this statement. Writers upon the stage are ordinarily gossiping and unsystematic; and Mr. Fitzgerald is the most gossiping and unsystematic of his tribe. With recklessness that ends by commanding admiration, he dashes off, one after another, books about the stage, all equally pleasant, readable, amusing, and untrustworthy. In compiling the present work, which is likely to rank as his highest achievement, Mr. Fitzgerald has tried conscientiously—that is, with as much conscientiousness as a writer on theatrical subjects often exhibits—to make it good. His materials have been diligently collected, quarters hitherto neglected have been explored, a mass of new information has been obtained, and the claim of the author to have produced a work which is "new both [*sic*] in its plan, treatment, and materials," may be conceded. Unfortunately, however, a man to be careful must be so by nature rather than by interest. In spite of all the efforts he has made, Mr. Fitzgerald's book, pleasant as it is to read, is marred by an all but continuous series of slips and mistakes. One or two instances of these must suffice. A favourite, or at least a frequent, plan with Mr. Fitzgerald is to quote from two or three separate authorities, and then to quote, as the Scotchman swore, "at large." All that the reader knows when he sees the inverted commas that are employed is that the statements made or the opinions expressed are not Mr. Fitzgerald's own. In a case of this

kind, after the reader has been told that "we have glimpses of Mr. Rich always drawn in the most uncomplimentary style, as an artful, pettifogging schemer, with certain powers of insinuation," Mr. Fitzgerald continues from some writer—assumably Cibber, though in a search through his 'Apology' we have failed to hit on the passage—to the following effect: "Our good master was as fly a tyrant as ever was at the head of a theatre, for he gave the actors more liberty, and fewer days' pay, than any of his predecessors." Not a little startling is it at first to find so early a use of the word "fly," which has ordinarily been supposed to belong to modern *argot*. Reflection, however, shows that the old-fashioned s, sometimes employed in early editions of Cibber's 'Apology,' has been taken for an f.

Chapter iii. of the third section of the history commences thus:—

"This play, however, brought into notice (indeed, made his fortune) an actor named Barton Booth, whose performance of the part [*sic*] gave the greatest satisfaction to the Tories, who loaded him with presents and compliments."

Now by "This play" 'Cato' is obviously intended. Booth created the character of Cato, and the Tories, as is well known, took keen interest in everything connected with the piece. In fact, however, if grammatical rules mean anything, the play of which Mr. Fitzgerald speaks is 'The Drummer.' During six previous sentences, all complete, there has been no question of any other piece. We have heard that 'The Drummer' was brought out in 1715 at Drury Lane (it was really produced March 10th, 1716); that Dr. Warton describes it as "that excellent and neglected comedy, that just picture of life and real manners, &c."; that the intrigue is in Mr. Fitzgerald's opinion interesting, and the humour of Villiers (!) (Vellum) is "in the key of the Spectator"; that it was a complete failure; and that Addison never acknowledged the comedy. Yet after these assertions Mr. Fitzgerald can ask his readers to regard the words "This play," which commence a following chapter, as referring to something else that has gone before.

In what professes to be a full list of the Drury Lane company in the season of 1702-3 we find Penkethman described as "Penkethum," and Mrs. Verbruggen as "Mrs. Verbenggen." No mention whatever is made of Mrs. Oldfield—who played throughout the whole of both years and was one of the most conspicuous members of the company—of Mrs. Knight, or of Mrs. Hook, who made in 1702 a successful first appearance. Horden and Toms disappear. Husband is set down as "Huband," and "The Devonshire Girl," a dancer who caused some stir, becomes plural and appears as "The Devonshire Girls." Some authority may perhaps be advanced, though we know of none, for calling Tony Aston "Tony Ashton"; but there is none whatever for calling, at the outset of the volume, Sir William Davenant "Sir Thomas," or subsequently Christopher Rich, the famous manager, "Charles." In the name "Ma'hgny" it is very difficult to recognize Malignii, the hero of Porter's play of 'The Villain'; and when he hears of a group of characters "which seems to belong to the house of Caius and Pelops," the reader

marvels what strange fancy has linked together a respectable and ancient seat of learning and the head of a doomed race.

These mistakes, with others on which we have not dwelt, all occur within a space comparatively small, and serve as the reward of an hour's investigation. Mr. Fitzgerald may plead that some of them are mere errors of the press. He, however, alone is responsible for correctness, and no attempt to shift responsibility can be accepted by those who look to his volumes for information. In dealing with a recent little controversy between Mr. Dutton Cook and the *Athenæum* as to the spelling of the name Mountfort, Mr. Fitzgerald says, rightly enough, "The truth is that there was no certainty of spelling for such names." It was the sound that formed the names." He can scarcely maintain, however, that "Verbenggen" will answer for Verbruggen.

We are sorry to have to speak in condemnation of Mr. Fitzgerald's book since we have derived pleasure from it. Much of it is worthy of praise, and the whole has vivacity which will commend it to general perusal. No picture equally animated of theatrical life is supplied in any other existing work, and many documents of high importance are now for the first time rendered accessible to the general public. Mr. Fitzgerald's own comments, moreover, and the comparisons he establishes between the stage of the past and that of to-day are full of interest. Though enthusiastic in his love for his subject, Mr. Fitzgerald is no thoroughgoing partisan of the actor. Striking pictures are afforded of the insolence and audacity which distinguished the actor at the time when, after the Restoration, he was spoiled by the aristocracy, and the conjecture more than once rises if a veiled protest is not intended against the recommencement of a system which for two hundred years has slept. It is at least certain that the kind of patronage now thrust by society upon the actor is exercising a damaging influence upon him, and begetting a wrong-headedness which refuses to benefit by counsel and rejects criticism as impertinence. So long as criticism exists the feud between the censor and the censored may be expected in some form or other to reassert itself. Self-confidence is a useful, assumably an almost indispensable, quality in an artist. In the actor its dimensions often become phenomenal. Allied as it constantly is to egregious vanity, it naturally led in previous centuries, when the practice of carrying swords was general, to sanguinary feuds. When Quin declared that Johnstone had greatly surpassed Bowen in a certain part, Bowen sent for him to a tavern at which he was. Shutting the door and drawing his sword, he compelled Quin to draw in self-defence. In the conflict which ensued Bowen was run through the body and slain. "It is scarcely surprising," says Mr. Fitzgerald,

"that all sober citizens, magistrates, and others should have considered the stage a nursery of disorder and a school for depraved manners. From the days of Charles the Second to the year 1737, when the stringent Licensing Act was passed, the course of the stage was marked by licence and disorders: even more significant were the quarrels and riots which it engendered. Some of these were of the most lawless and bloody kind, arising from the violent passions, the

jealousies, and hatreds of players and men about town."

It is but just to the player, however, to say that in the majority of the cases of quarrels between actors and the fashionable world allowed to penetrate behind the scenes, the gentleman was usually the aggressor, and whatever moderation was displayed was on the side of those he insulted. To the lover of the stage Mr. Fitzgerald's history is indispensable. It gives information concerning patents and other similar matters to be found in no other book, and affords a picture of the progress of theatrical institutions such as cannot elsewhere be obtained. That its statements cannot be trusted without corroborative testimony or verification of authorities is so serious a drawback that it is only in a second edition it can hope to occupy the place for which it is in part intended of a work of reference.

### Dramatic Gossip.

NOVELTIES are produced this evening at the Court and Olympic Theatres, and this afternoon at the Imperial, and revivals are given at the Haymarket and the Alhambra. During the earlier portion of the week many of the theatres were closed, while at those which remained open novelty was not attempted. At a morning performance at the Gaiety, however, for the benefit of Miss Helen Barry, 'Clancarty' was revived, the *bénéficiaire* playing the heroine and Mr. Henry Neville resuming his original character of Lord Clancarty.

'BILLEE TAYLOR,' by Messrs. Stephens and Solomon, was given last Saturday afternoon at the Gaiety Theatre, and will be repeated this day.

'LES RANTZAU' of MM. Erckmann-Chatrian, produced at the Comédie Française, owes a portion of its success to the admirable acting of MM. Got, Coquelin, Worms, and Mlle. Bartet. The effect, however, of the almost cynical naturalism of the scenes of recrimination between the two brothers is due wholly to the authors. There is no revelation of fresh powers in the writers of 'L'Ami Fritz'; such was scarcely to be expected. The whole, however, is a good specimen of a kind of work the popularity of which is great, though not too easily explicable. In 'Les Rantzau' the love interest between a species of Alsatian Romeo and Juliet is subordinated to the fierce hatred of their parents, separated by pecuniary questions, which, everywhere potent, are with a people so careful and so given to hoard as the French overpowering and irresistible in influence.

A THREE-ACT comedy of MM. Gondinet, François Oswald, and Pierre Giffard, produced under the title of 'Le Volcan' at the Palais Royal, describes the sorrows of a rich *bourgeois* who is foolish enough to start and conduct a new journal. Though deficient in sustained interest, it proved interesting and obtained a fair measure of success. M. Geoffroy (who, in spite of his age, is rarely absent from the Palais Royal), M. Luguet, and M. Numès played the principal parts.

On their visit to Broussa the German special mission to the Sultan received a surprise at the hands of the distinguished scholar Ahmed Vefik Pasha, the Governor-General. He took them to the Khodavenghiar Theatre, where they saw performed in Turkish 'The Robbers' of Schiller, which their host had caused to be translated from the German and rehearsed in a few days. Prince Radziwil is said to have highly appreciated the compliment.

TO CORRESPONDENTS.—G. B.—J. F. M.—T. L. F.—J. A.—received.

No notice can be taken of anonymous communications.

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